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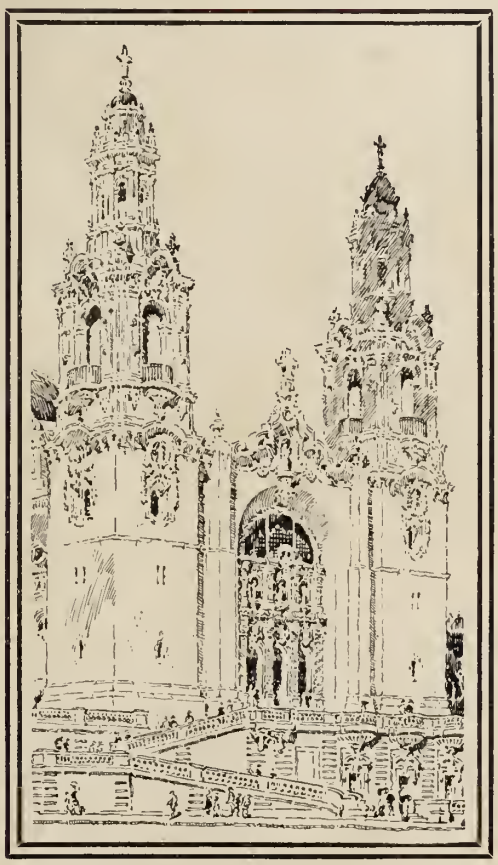

April, 1907

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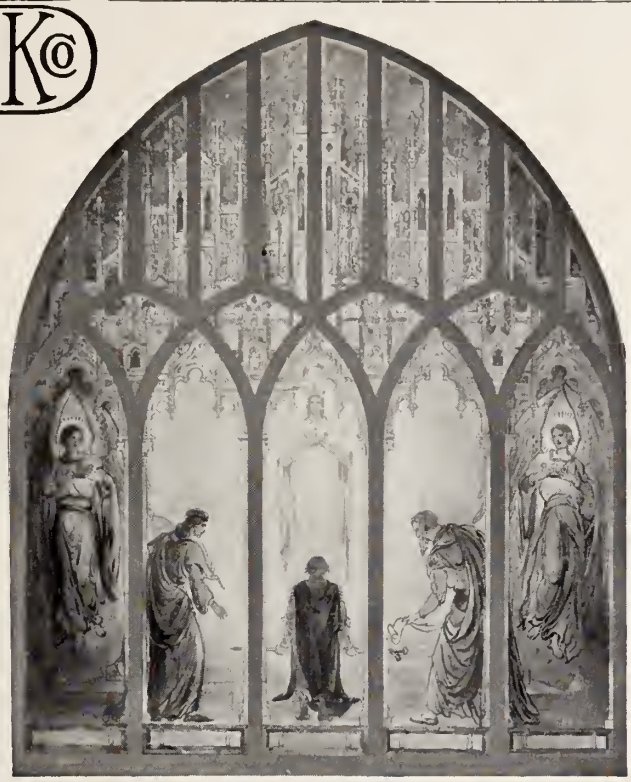

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Christian Art

An Illustrated Monthly Magazine devoted to current Church Building American and Foreign and the allied ecclesiological arts with expert discussions of all topics relating to Christian Archæology

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The Frontispiece for this issue of

THE MAGAZINE OF CHRISTIAN ART

is a three-page reproduction of

George H. Hallowell's Triptych,

THE EPIPHANY,

in All Saints' Church, Dorchester, Mass.

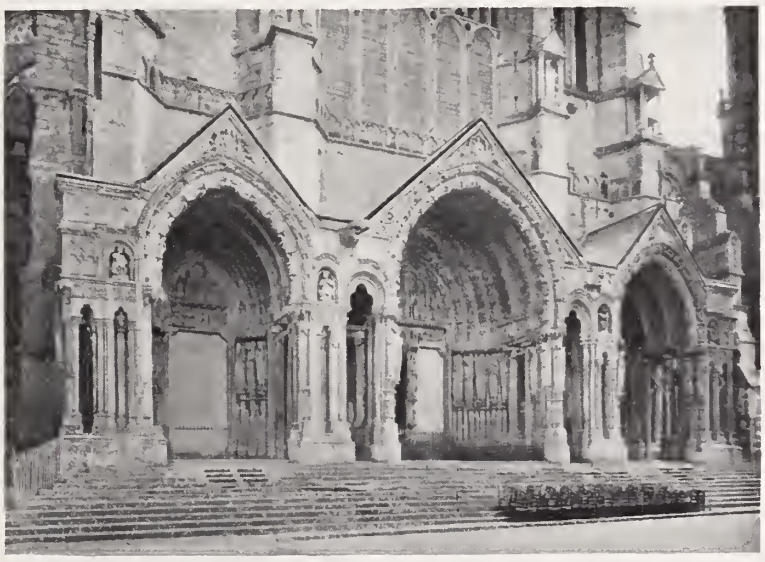
The Magazine of Christian Art

Vol. 1 APRIL, 1907 No. 1

The Significance of Christian Art

R. Clipston Sturgis, F. A. I. A.

A MAGAZINE dealing with Christian Art has a field that at first sight seems limited, excluding as it does the art of Greece and all that led up to it, and that resulted from it, and the art of the East, Persia, India, China and Japan. The field, however, is not limited, it is simply unfamiliar, that is, unfamiliar as a field, although the beautiful products of this or that portion of the field are familiar enough; but very few realize how varied and how precious are these products, how intimately they are related and how wonderfully they have been the result of a true inspiration. No work of art that is a work of imagination and faith, is so forcibly convincing as when it stands, not alone and isolated, but in the midst of other works of the same period, owing their force and beauty to the same inspiration. The art of the far East seemed to the Western mind sometimes uncouth, sometimes unintelligible, until we saw sufficient of it and knew sufficient of the people who produced it to understand its beauty.



THE SOUTH PORCH OF CHARTRES

Christian art has for centuries been misunderstood and undervalued. The intolerant spirit of the Renaissance saw but the untrained and unscholarly work of craftsmen, in the architecture, sculpture and painting of the thirteenth century.

Every age has, perhaps, its special characteristic, its special pride, and our age is essentially one of catholicity and charity. We rather flatter ourselves that we can look on the hot-headed blunderers of other days with dispassionate criticism, can see the good, and perhaps discard the bad, in all the great intellectual, political, or spiritual movements. We can see what is good in the Papacy and where Luther was right. We admire and applaud Cromwell and love Charles, and perhaps feel that we would rather be wrong with Charles than right with Cromwell.

It is a receptive, if not a very enthusiastic temper, but at all events it is one which may well be expected to hear, and that with pleasure and interest, any new contribution to the study of the past. This magazine proposes to give its readers a fairer and more perfect idea of the unity of Christian art, and, in doing that, one

may reasonably hope that it will show how very important that art was and is to-day. Important not in the modern way, big, costly, intrusive, but important, because it sprung from the best impulses that have been planted in human soil, faith and imagination, and because it ministered to those same qualities in others. Possibly it is because we lack faith to-day that we do not see so clearly as earlier generations have done the wonderful beauty of Christian art.

The world, fortunately, does not stand still. The early Christian centuries were days of unquestioning faith, men had to fight and struggle for the Faith and had little time to question. It was life and death, and they, quite simply, knew that it was true. To-day nothing goes unquestioned and nothing is implicitly believed. We give our faith with the uncertainty of him who asked that his unbelief might be helped, and we say our Creed with reservation. The questioning faith is the faith of the officer having authority and is surely the higher, but we must all long at times for the unquestioning faith of the one whose sole duty it is to obey.

HOARCROSS

When therefore we occupy that most common attitude of the Pharisee and thank God that we are not as other men, it lies in our mind to sum up our blessings (privately translated as our good qualities) by calling ourselves catholic and universal in our outlook, and not as those ignorant enthusiasts who persecuted each other with torture and death over matters that we agree cheerfully to differ about around our library fire. And with our universal tolerance we class also another blessing, that of a far wider outlook than has been enjoyed by any other people on the face of the earth. There are no "terræ incognitæ" in the physical world, and, if we still acknowledge these delightful regions in science and art, we have at least the pleasant sense of our own wisdom in being able readily and cheerfully to admit that we don't know everything.

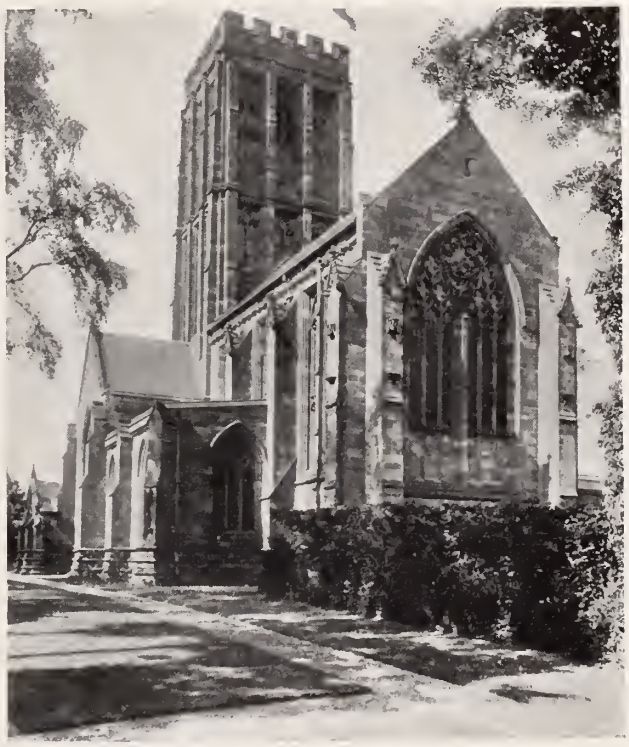
If this were a complete summary of the modern point of view it would be one infinitely discouraging, for tolerance and indifference are very close together, and the most aggressive bigotry is preferable to indifference. The questioning of faith has led us to firmer foundation for our faith, tolerance has opened our eyes to the noble ideals of those we once arrogantly called heathen. Knowledge of other times and other people has warned us that we are not unique, that our problems are not new, and that others both before and about us have studied and are studying the very same questions and will, perhaps, reach a solution sooner than we. With all our knowledge and our material prosperity the wideness of our outlook is a constant check lest we forget.

An age of material prosperity is not the time to look for faith, nor for the companion of faith, high ideals. In the inquiring and tolerant attitude of mind there is encouragement for the attempt to learn more of the spirit and temper of Christian art. In the lack of faith there is discouragement, for a lively faith was the keynote of all Christian art, and one must at least know the meaning of the word to understand what faith has produced. Even here, however, there is encouragement in the fact that men are so much in earnest about certain phases of their intellectual life. Creeds are no longer the battle ground of jealous partisans, but the great principles which underlie all creeds are as eagerly studied and sought after as ever they were. The popular clamour for civic uprightness now sweeping over the country expresses a strong belief in the value of the right and also a strong faith in the final reliability of our people.

In this first number it is perhaps pertinent to inquire what we mean by Christian art. Art has been elsewhere described as doing the daily task

better than its utility required, and giving this added service freely and without hope of reward. This is the key-note of the impulse that drives the poet to his work, that makes painter and sculptor work as no taskmaster could force them; this is what St. Paul meant when he stated that he must preach. So others must express in such terms as they can use the message that is in them. Christian art is a message, inspired by Christian faith, expressed in visible form. And as that form is made more and more beautiful through fuller and more perfect knowledge and through the spirit that urges the gift of our very best, so it becomes more truly art.

In the early days of the Church all its art was simple, primitive almost, but sincere and largely the spontaneous response to the needs of the Church, influenced but very slightly by existing precedents. While the Roman Empire was still all-powerful, the Church was obscure and weak and we have little record, beyond the childlike paintings in the catacombs, of even the vaguest gropings after art. When the Empire became Christian for a time it seemed as if pagan architecture and art would be merely adapted to its new use. Perhaps this might have happened but for the break made by the age of vandalism, and even if it had, the spirit that informed that art would have made it Christian. It was no lack of beauty, but lack of spirit that made most of the Renaissance work essentially pagan.



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However, the invasion of the Goths and Vandals did put a stop to classic work, and the Church rapidly developed her own line; first, that influenced by the later Roman work and coloured by the influx of decorative schemes from Persia and Constantinople, and later that superb architectural expression of the vault and its support, which, with its wealth and variety of expression is loosely described as Gothic.

From the Council of Nice to the beginning of the fifteenth century the Church, in its more spiritual significance as the whole body of the faithful, was the fundamental impulse behind all expression of art. In Christendom there was no art except that which was developed by the Church and grew up in response to her needs. Church doctrine was embodied in manuscripts beautifully written, decorated with borders in colour and gold. The services were conducted in buildings which in every part expressed the Faith. Porch, nave, aisles, and transept, choir and sanctuary, chapels and chantries had each its special significance drawn from the Church. The sculpture told stories derived from the teaching of the Church, Bible stories, legends of saints and devils, and the occasional joke of the ecclesiastical humorist. The frescoes had the same inspiration and helped those to understand who could not read. The hangings of the altar, the vestments of the clergy were rich with embroidery, the altar lamps, candlesticks and crosses brought out the skill of the worker in metal; and all embodied some thought derived from a Christian source.

That lay-life borrowed the arts from the Church and used them in its every day concerns is true, but even here, so entirely did the Church dominate, one finds the symbols of a Faith that was living and universal, used as appropriate ornament for secular things.

The Church was indeed the one central thought which dominated the life of every individual and of every community, and was responsible for, indeed the inspiration of, every expression of art, whether in literature, architecture, sculpture, painting or music. Never before was the Western world so completely informed by a single thought, never before had there been a wide-searching and important phase of art that was so entirely an unit in its

source of inspiration. For this reason if for no other Christian art is worthy of most careful study.

A combination of circumstances caused a change in the character of Christian art, so marked indeed in some cases as to make it, if not pagan, at all events, distinctly not Christian. In the fifteenth century there was a remarkable revival of classical studies in Italy—then the chief centre of learning and cultivation—and of renewed interest in the splendid remains of Greek and Roman art. It was an age of prosperity, but an age of insincerity. The Church shared the general prosperity, or perhaps it would be more accurate to say she appropriated the lion's share of it, and with prosperity came lack of faith, insincerity, worldliness. The works of the Classic age both in literature and art were avidly seized on as the supreme examples, and the Church, from being the inspirer of art, became merely its patron. The art produced by the Church under these circumstances is not and cannot be essentially Christian art. It is Classic art with an occasional symbol of a bye-gone faith perfunctorily laid upon it. This is a general statement and as such is, of course, but partially true. First, because the Classic revival did not jump in and take possession in a moment, and second, because through all the insincerity and lack of faith there was the leaven of the Truth which eventually reasserted itself. So we find things designed under the influence of the Classic orders which have yet all the wonderful spiritual appeal of the earlier work. The Della Robbias had certainly the true spirit of Christian art even if Classic ornament framed their works.

The revival of Classic learning was more marked in Italy, its natural home, than elsewhere, but its influence was felt in ever lessening degree as it spread westward. Like the ripples from a stone thrown into a pool or the waves of the wireless, it was less marked as it was farther removed from the centre. In France the classic movement had to contend with the most perfect development of mediæval art, and consequently its influence was felt but gradually, and the form of expression remained Gothic long after the loss of the true Christian spirit which had informed the Gothic work. As might be expected the Italian Renaissance had a still slighter effect on England. Communication was difficult and slow, and before the Renaissance had made a real impression on English art with Henry VII., the complete break with Rome came under Henry VIII., at the beginning of the sixteenth century. At this time the dominant element was Gothic and so it remained throughout the remainder of the sixteenth century.

It is useless to speculate on what the outcome would have been without the upheaval of the Reformation, but at least we may assert that the Christian art of England in the sixteenth century was in no moribund condition. In the outlying portions of England that felt but little the unrest and disturbing quarrels of the State and Church, the arts connected with the Church as well as Church life, flowed on in the accustomed channels. England, even in the days when it was most subservient to Rome, was Roman under protest, and its Church and the art of the Church remained purely Anglican. The mere fact that Gothic in England was less logical than in France, its true home, made it more sincere and often more lovable. It was, moreover, an art of the people, and as the people earlier obtained power in England, so they were both able to control and also to retain their great mediæval art long after it had been overwhelmed by the Italian Renaissance elsewhere. While the earlier Gothic monuments were the work of clergy and the monastic orders, the fine parish churches, screens, chantries and chapels were gifts of the middle classes. To a certain extent the break with Rome helped to retard the ideals of the Renaissance from spreading in England. Henry VII. had Italian workmen to give him the latest thing from Italy in architecture. Henry VIII. would doubtless have followed the prevailing fashion had he not found it inconvenient to continue close relations with that country whose spiritual head refused support to the King's loose views on the sanctity of marriage. As it was, the influx of Italian ideas and of Italian workmen was stopped, English architecture proceeded on its mediæval way, and only an isolated example here and there shows that Italian Renaissance was known in England before 1500.

It is therefore in England that one finds the last vital expression of Christian art, an art vigorous and growing. Such an art may be temporarily relegated to the background, but it is impossible for it to die. For a long time it suffered abuse at the hands of ignorant vandals led by Henry VIII., men sufficiently informed with the Italian Renaissance to look upon mediæval art as more or less barbaric and valueless, so that no esthetic considerations restrained them in their covetous greed. It was misunderstood and despised by the reformers

who followed in the wake of Cromwell, and destroyed with the mad zeal of iconoclasts. Religion, in a natural reaction from the false and hollow magnificence and luxury of the latter days of universal Rome, returned to an attitude which vainly sought to imitate the austerities of the old Covenant, and the half-understood simplicity of primitive Christianity. The Reformers associated Christian art with the false expression it had received under the influence of a classic—indeed of a pagan—art. Condemning the degraded ethics of the Church of Rome they condemned equally all that was associated with her and every beautiful monument to the faith of earlier generations of devout followers of Christ was anathema. The purely Christian art, as well as the later pagan expression, were equally discarded. So for some two centuries this condition remained, and nowhere was Christian art able to use its heritage, either to repeat the old message or embody new phases of truth. Art was utterly disregarded as the handmaid of the Church.

WELLS

It is significant that Christian art revived only when there had come a real and marked revival in the Church, and that the revival in spiritual perception was the first step before Christian art could become vitalized.

Now, for a half century, with a rational endeavour on the part of earnest men to seek the truth, Catholic and Protestant have alike been drawing nearer. The English Church has once more begun to see clearly her priceless heritage. The Roman Church, more truly catholic than ever before, is seeking to adjust herself to a time of fuller and more perfect knowledge. Protestant bodies appreciate and value more truly the importance of concerted action, of authority, of discipline; and all bodies of Christians throughout the world are ready to acknowledge the debt they owe to art, and eager to enlist her in the service of the Church.

In the beginning of the revival movement in England—and it is to be noted that both wings of the Anglican Church began at the same time to put their house in order—evangelicals like Kingsley and Stanley, and traditional catholics like Pusey, and Keble and Church, all alike were anxious to see architecture, as an art of the Church, take its rightful place, and many horrible blunders remain to mark how unaccustomed were eye and hand in this work. Only the advanced party, the so-called ritualists, were willing to extend the same welcome and make the same advance towards music and sculpture, painting and embroidery.

The early days of revival must have been very discouraging for the pioneers as they saw how far short they fell, both in design and execution, from the old examples. This perception, however, meant a renewed and careful study of the earlier work and one watches them studying and painfully copying what they considered the most perfect expression of Gothic art. It was then a generally accepted theory that Gothic art reached its climax in the thirteenth century and declined through various more or less devious and interesting paths, until it was lost and absorbed in the new Classic revival. So for a time attention was concentrated on the thirteenth century, a wonderfully beautiful period. Gradually, however, it became clear to the students that architecture and art were not retrograding in the centuries that immediately followed the perfect development of the vault. Until this problem had been solved, and solved with consummate skill, the attention of the mediæval builders was fixed on this one problem. It is true that in the solution of it they developed a wonderful school of sculpture, unequalled in its perfect subordination to the architecture it adorned, and a school of decoration in glass equally unique and important. But with the solution of the main constructional problem, came, as it always will in a vital art, the desire to make the solution more perfect and more beautiful. More elaborate vaults, more decoration in the ribs subdividing it; tracery of infinite variety and beauty as setting for the glass, and the development of Gothic motives in other materials, in

wood and in metal; all these gave interest to the work that followed, and marked it as a living, growing art. Occasional vagaries are no evidence that Christian art was moribund.

The Oxford movement was the centre which woke the interest of all English churchmen throughout the world. It was their earnestness and enthusiasm, their loyalty to the past and their clear faith in the future that encouraged the lover of ecclesiastical art to press forward in the somewhat stupendous task of opening the somnolent British eyes to the inestimable value of what had escaped the misguided zeal of protestant reformers, and to show also that this art was not dead, and needed only the intelligent help of those who understood and loved it to become once more a living force. The men who undertook the task were laughed at as mediævalists. Possibly like all enthusiasts they were at times too anxious to copy work which expressed the aims and ideals of a time far removed from modern conditions; but a thorough knowledge of mediæval work, and a thorough understanding of the conditions that produced it, are essential to any one who is anxious to work in that spirit. The early revivalists were more students and copyists than imaginative designers, but they accomplished a necessary work in giving to those who followed a comprehensive and scholarly understanding of the past, and thus laid a sure foundation for the work of the present generation.

AMIENS

To make the general public familiar with this work, what has been accomplished and what is to-day being done, is the aim of this magazine. Hitherto the work has been confined to a small group of retiring and inconspicuous men in England, and a still smaller group in America, but during the last ten years there has been a great demand for intelligent, comprehended Christian art, not only purely ecclesiastical, but collegiate and domestic as well. It is hoped that those who already care for this phase of art may be given the opportunity of learning what is being accomplished, and that those to whom this work is unfamiliar may come to value it. The people of our United States when they once take up a thing do it generally with an unwholesome avidity and often that which is fine in itself is so popularized and vulgarized by ignorant handling as to throw discredit even on that which is good. It may be that the careful selection of good examples will aid to check this undue eagerness for Gothic work which is already apparent, and enable the layman as well as the architect to differentiate and distinguish the true from the false.

Truth is the absolute foundation of all Christian art. In all the best developments it is the perfectly sincere expression of some vital truth, of construction, of decoration, or of doctrine, that is embodied in the structure. This is the quality that makes so valuable the study of this period. An art which has for its fundamental principle the meeting of practical requirements in a beautiful way, is the best model for modern work.

It gives, not mouldings and ornament, not the laws of vault and buttress, not ecclesiastical history, but the sound elements of good design, accompanied by wonderful examples of the way in which they were applied by other people at other times.

The Ministry of Art

The Rt. Rev. The Bishop of Fond du Lac

It is a commonplace that our age has been marked by the re-birth of an esthetic instinct. There has sprung up a widespread desire for the decorative. It has been stimulated by the art museums in our large cities; by the displays in every department of art in our World's Fairs. European travel has enlarged the American knowledge of art.

The poets of our time have also helped to stimulate an interest in natural beauty. The older poets dwelt more on the hidden meaning and the utilities of nature. Now their vision is centred more on its superficial aspects. Nature is seen to be full of gigantic, awe-inspiring scenery, and also aglow with the everlasting panorama of melodious harmonies of colour and song. There has thus developed a popular pursuit of nature's majestic wonders and refined repose. Increasing wealth has given enlarged opportunities for travel, and its pride has led to the accumulation of art works for ostentatious display.

While there is a class, by no means small, of highly cultivated persons who can discriminate between good art and poor art; between the real and the imitation; between the trivial, the superficial, the showy, the sensational, and the true and inspired, there are many whose imagination is caught and whose judgment is ruled by the most fleeting of fancies. We Americans live in a lunch-counter age, gobbling up what comes handy to the appeasing of our present appetites, and as the rich man orders his books by the yard to fill the shelves of his library, so he adorns his gallery with pictures, with corresponding lack of taste. When it comes to building a home, he knows how to make it fairly comfortable, and domestic architecture has therefore greatly improved. In some of our public buildings also, like the Boston Library, we have the inner meaning of the structure expressed in the most refined and restrained beauty of form.

But how is it about our churches? Through what capers has their architecture not run? The spiritual descendants of the Puritans inherited their hatred of all that was beautiful in the House of God. They had lost the Catholic idea of worship, and their meeting-houses seemed in their ugliness to symbolize their Calvinistic doctrine of total depravity. In their cemeteries, not infrequently were there to be found Egyptian gateways with their reversed torches, serpents biting their own tails, and other heathen symbols, to the exclusion of the cross, the sign of man's redemption. What deformities were scattered over the country in poor little imitations of Grecian temples!

The interior of St. Paul's, Boston, has been improved, but the judgment that Allston passed on its interior still holds good, "It is a fine banqueting hall!" Then came an influence into the American Church from the revived church spirit in England, which showed itself in Trinity Church, New York. But perhaps nothing retarded the development of church architecture so much as the genius of Richardson. Trinity Church, Boston, looks like a church exteriorly, and one can recognise the motif of the Spanish cathedral in it. But interiorly? What does it symbolize? "Emptiness." The two prominent objects before us are an enormous chandelier and an immense pulpit, with windows of stained glass having no unity of design and out of harmony with one another.

In the Protestant religious bodies, we have often a kind of exterior Gothic shell, but within, a platform, a desk for the preacher, and a sofa for him to sit on. This is all very symbolical of an outward shell of a theology which bears no true relation to the interior. There has, however, of late, along with the revival of a fuller, deeper spiritual life among churchmen, appeared a revival of the true spirit of church architecture and the mission of the architect. There is no nobler art and no higher consecration than is his who builds a temple for God. There, where the Holy Name is placed, and an altar raised for His worship, He manifests Himself in a special way with men. The preacher's words and his presence will pass away, but the building will remain, an ever-abiding witness, if it teaches it, of the Christian faith. The Christian architect has a divine calling, and his life work is a consecrated one. Our theme should truly be stated, not as the ministry of art, but rather as the sacred ministry of art.

We venture, intruding into a department not our own, to lay stress on two principles in all that relates to art in connection with the Church. Art is not a mere imitation or representation of nature. It is an effort to express the ideal that lies behind, and of which it is the manifestation. Gothic architecture did not grow out of an imitation of long drawn aisles of trees with interlacing, overhanging branches.

It had a higher impulse in the Catholic faith it struggled to express. It looked not at nature but through it. It looked up to God Himself, for God is the great Artist. Nature is an embodiment or mirror of His Mind. He is the ever-young and the ever-beautiful. He is Truth and Power and Goodness and Beauty Itself. An old line of apologists was wont to dwell as an evidence of design on the adaptation of all the parts of nature's wonderful machinery. It emphasized the utility that characterised every part. It recognised the beauty with which the world was adorned, but it did not connect the two. It did not realize that the useful and the beautiful were joined together with a marriage bond. God did not make a useful world, and then paint or decorate it. "It is not," said Canon Mosley, "that the mechanism is painted over to disguise the deformity of the machinery, but the machinery is itself the painting." The useful laws compose and make the picture. We have here a first great canon of art – that the useful and the beautiful should go together. Moreover, as beauty is only discerned by mind, its existence is an appeal to reason and an appeal to reason can only be made by mind itself.

The other principle is, that as all art must serve some teaching purpose, for good or evil, it is an error in Church architecture to neglect its high purpose as an instrument of teaching the faith. For God is the great Architect. He is no mere builder of the useful and beautiful. He speaks through His Creation. All created things are in their way revelations of His Own Being. Is He one God in a Trinal Personality, living a life not of an eternal solitude but in the bliss of personal relationship?

So did God order the Tabernacle and Temple to be built. They were symbolical. The three parts of them, the Court, where was the brazen altar, the Holy Place within the first veil and the Holy of Holies, set forth the distinction between the law, and grace, and glory.

In the outer, yet protected court, was the brazen altar for the animal sacrifices. This symbolized the Jewish dispensation. The Holy Place, symbolizing the Christian Church, could be entered only by the priest, after washing his feet, a type of baptism and the priesthood of all Christians. There were the seven-branched candlesticks, telling of the presence and light of the Holy Spirit, and the table of Shew Bread, of the abiding presence of Christ in the Holy Eucharist. Between was the altar, on whose horns the blood of the sacrifice was placed and pleaded as is done in the gospel sacrifice. The Holy of Holies with the gold and wooden Ark containing the Tables of the Law, and the Mercy Seat, symbolized Christ, Who was the God-man, Who fulfilled the law, Who is the propitiation for our sins; while around were represented the cherubim and angels, who bespoke the worship of Heaven.

Everything was symbolical, from the graduated splendour of the use of the metals, of brass and silver and gold, as they approached the Ark.

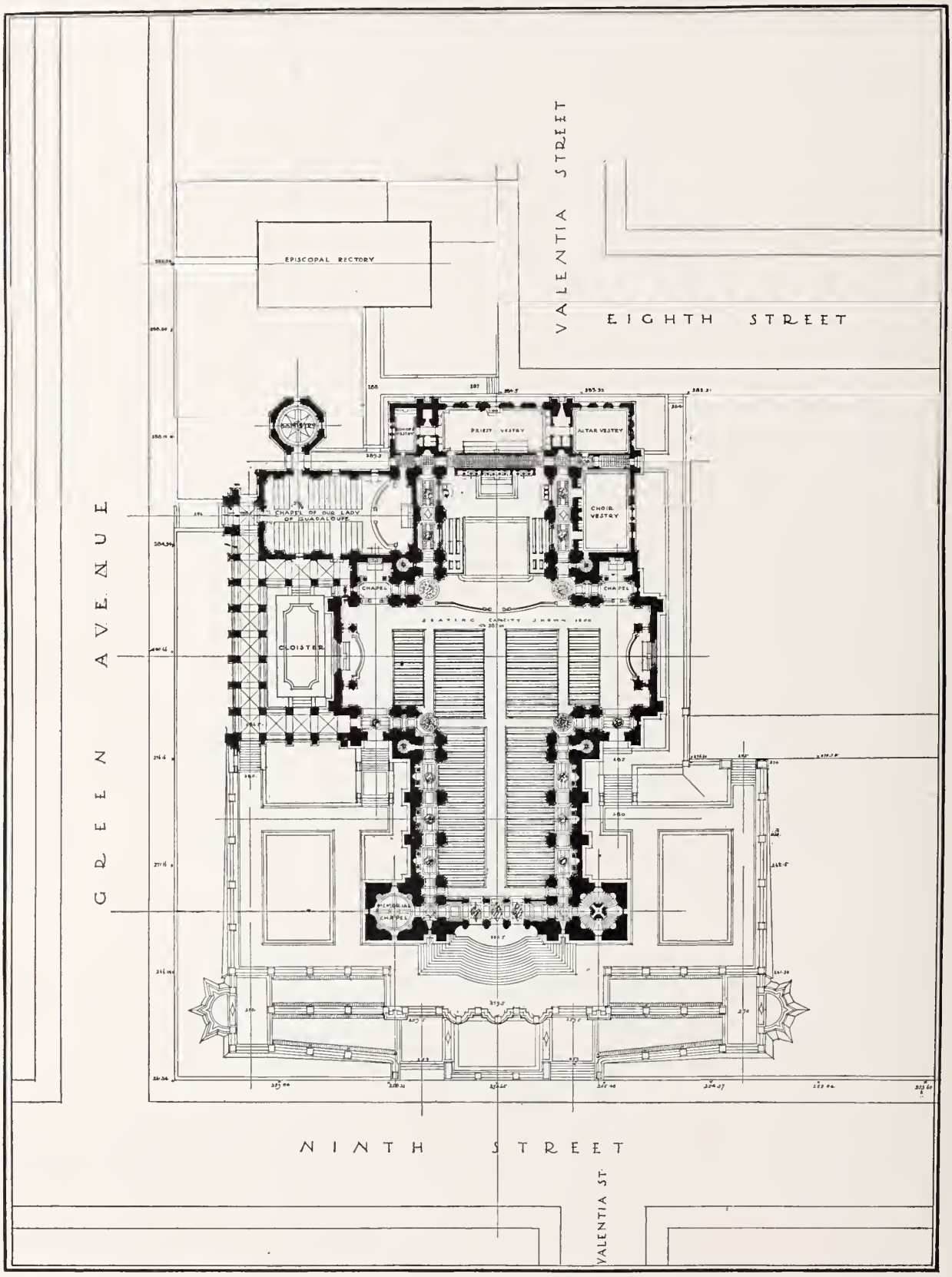
In like manner, when her architects had broken away from the art of the Roman Empire, did the church architects rear the Gothic cathedrals. The Church by its triple and cross form, told of the Blessed Trinity and the Incarnate God. In its division into nave, choir and sanctuary, it told of the Church in her militant, expectant and triumphant conditions. As the font was by the door, to symbolize our entrance by baptism into the Church, so between the nave and chancel was the rood or rood-beam, with its image of the Crucified, teaching us that our only dependence, when we pass hence, is on the merits of Christ Crucified.

And not without special significance is the division of the chancel into choir and sanctuary. The division disclosed the two forms in which God has declared His will to be worshipped, namely: – by word and sacrifice. The two were set forth in the Jewish dispensation in the Temple and the Synagogue worship. They were continued in the Christian in the recitation of the Divine office and the Eucharistic Sacrifice.

It is the glory of English architecture that it has preserved both in their integrity. In Roman churches we find altars and the sacrifice, but little of the public divine office – in the sectarians, no altar but a bare synagogue worship. Each has lost something of the Christian worship; the sects because they have no priesthood; the Romans, because they confine the recitation of the divine office so largely to the clergy. What a grave responsibility rests on laity and clergy to co-operate with the church architect in the sacred ministry of his art.

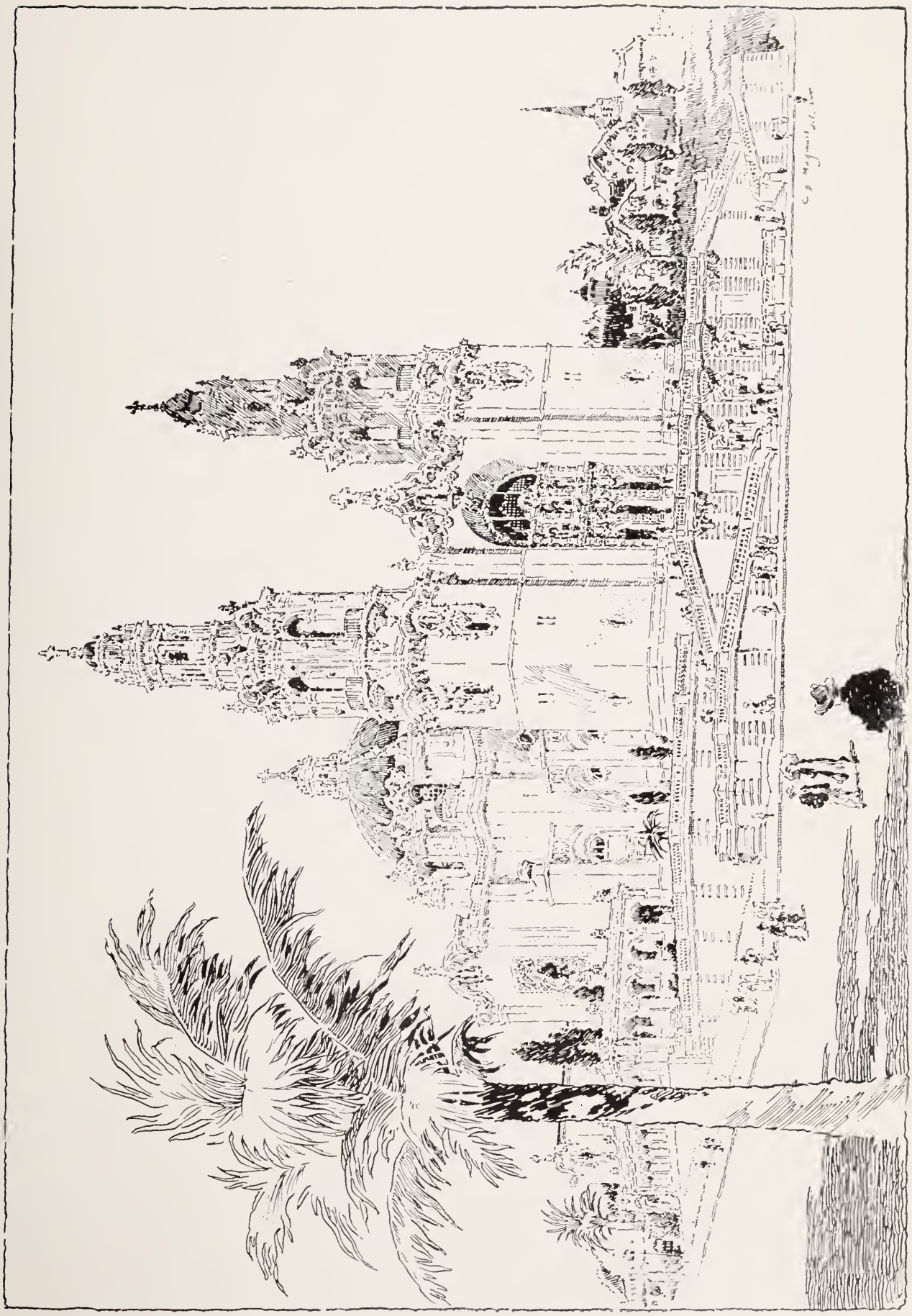
ROOD SCREEN—NEW CASTLE CATHEDRAL

Hicks & Johnson, Architects



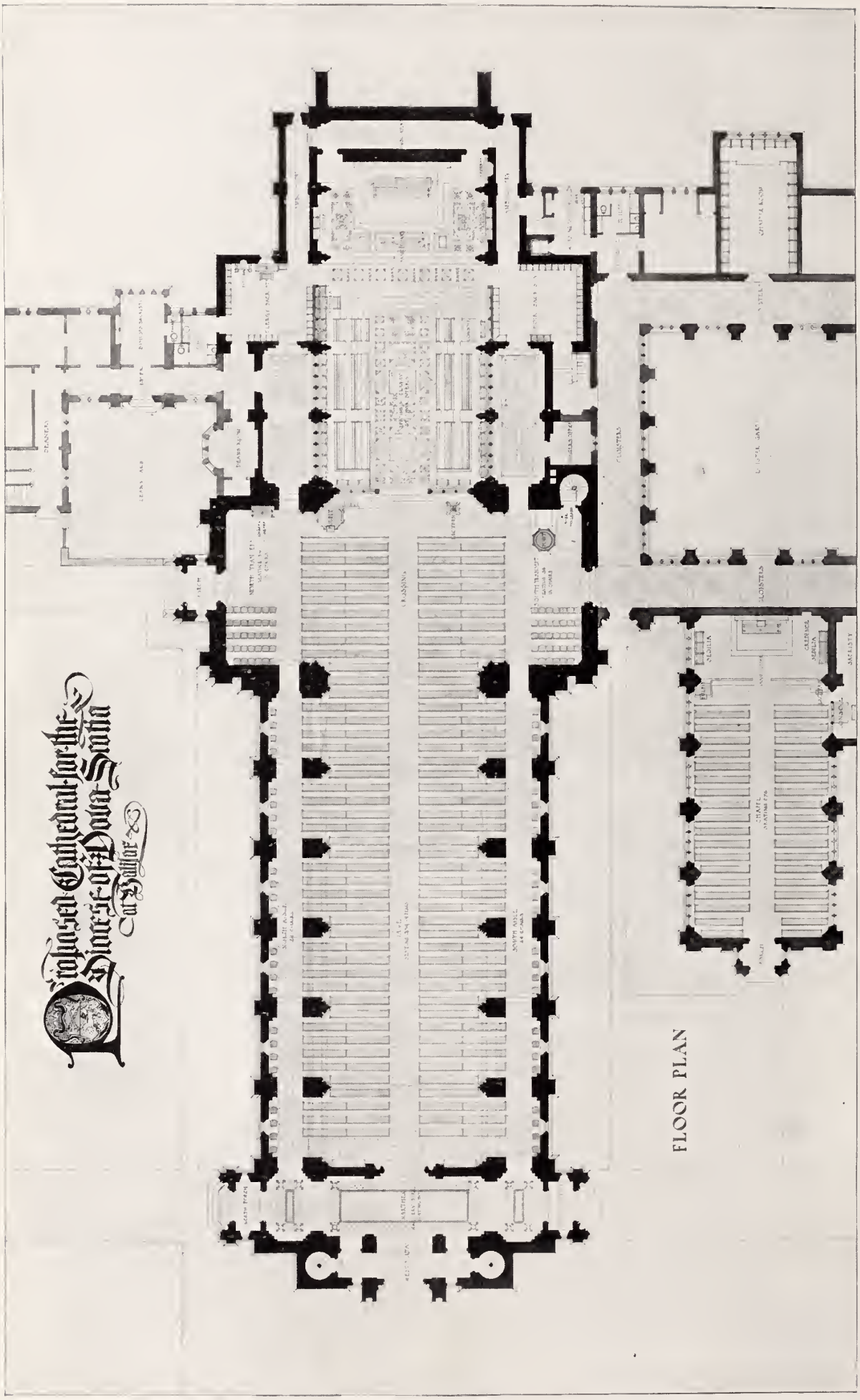
GROUND PLAN OF THE LOS ANGELES CATHEDRAL

MAGINNIS, WALSH & SULLIVAN, ARCHITECTS



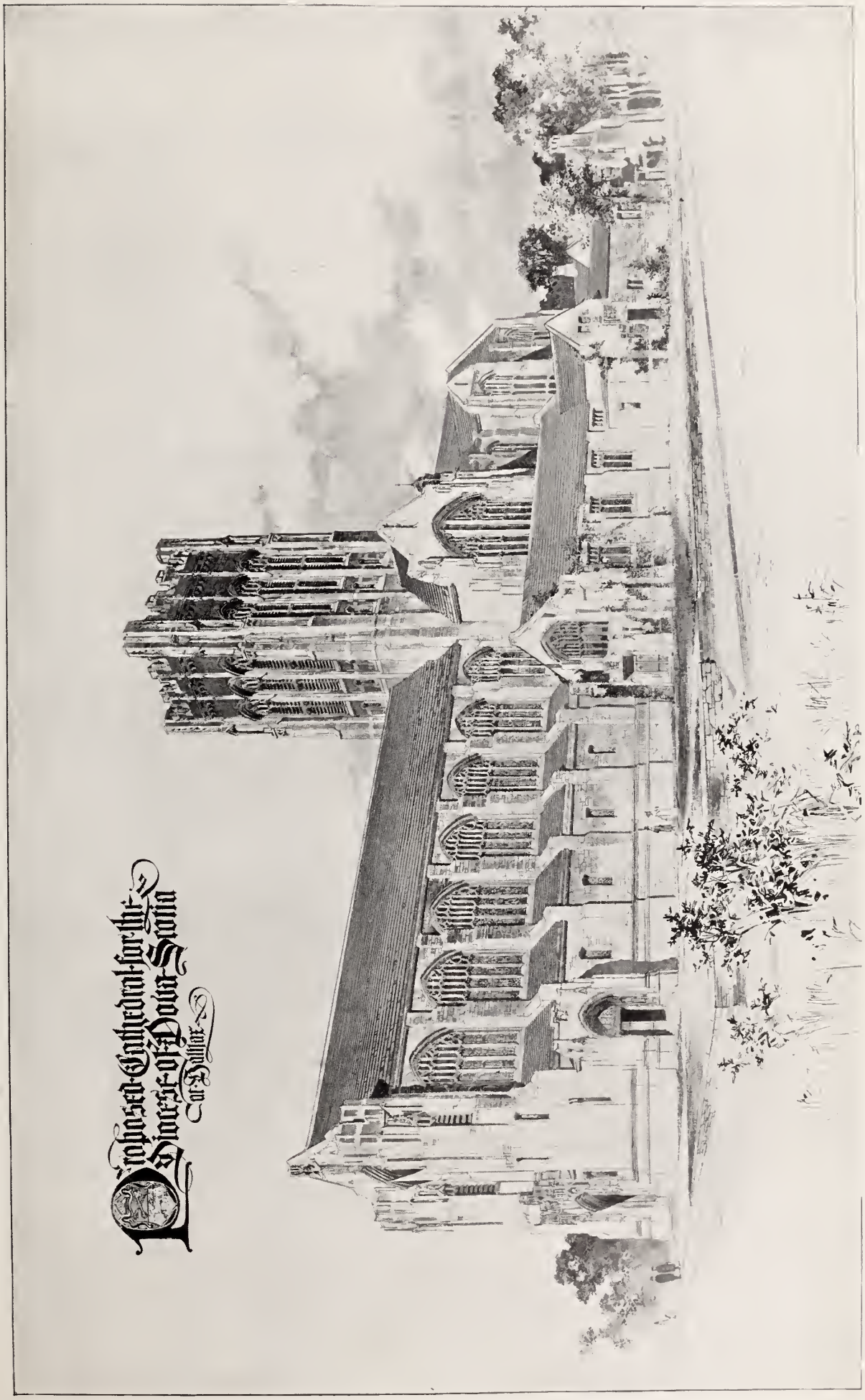
EXTERIOR PERSPECTIVE OF THE LOS ANGELES CATHEDRAL

MAGINNIS, WALSH & SULLIVAN, ARCHITECTS



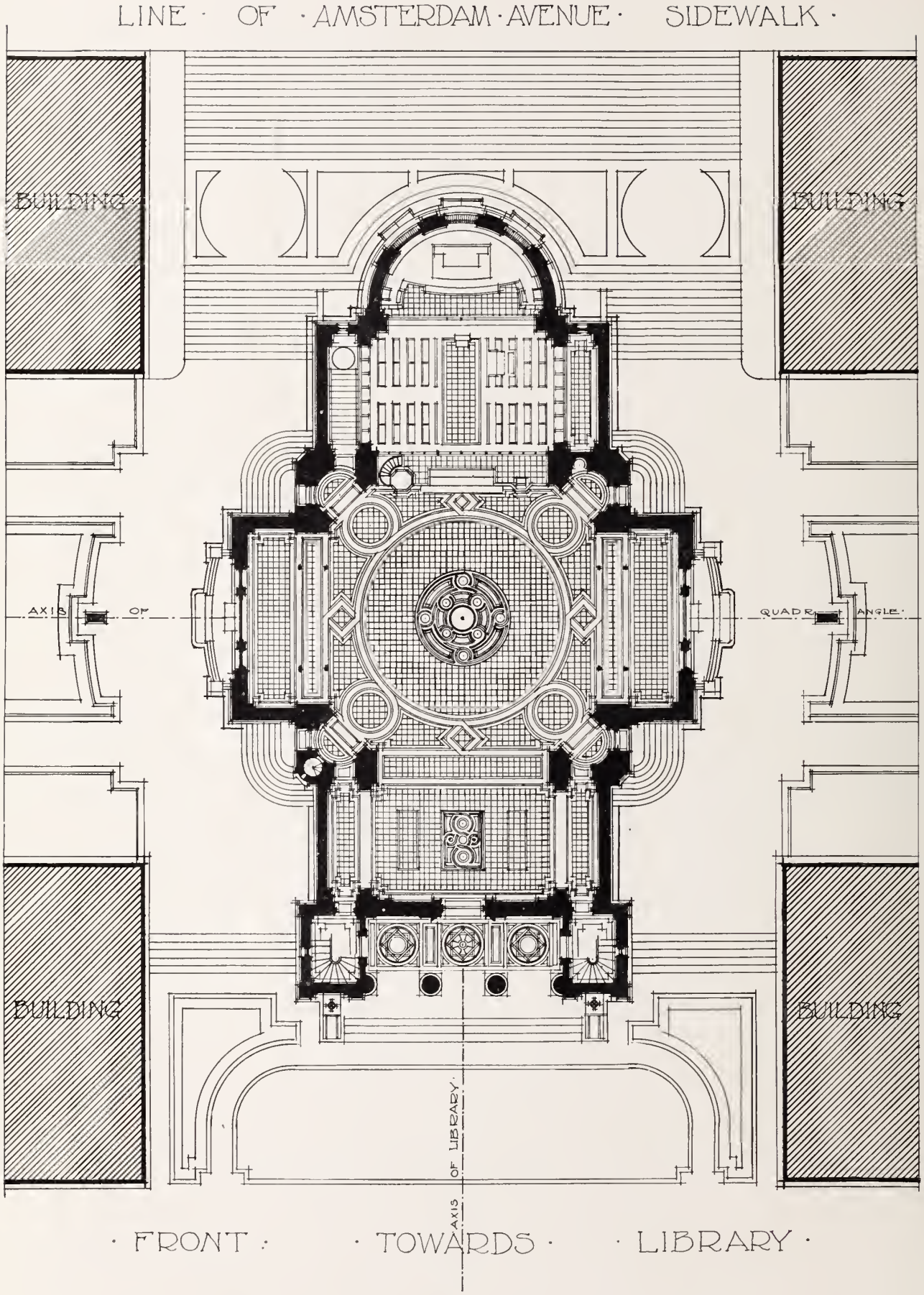
PLAN OF THE ACCEPTED DESIGN FOR HALIFAX CATHEDRAL

CRAM, GOODHUE & FERGUSON, ARCHITECTS



ACCEPTED DESIGN FOR HALIFAX CATHEDRAL

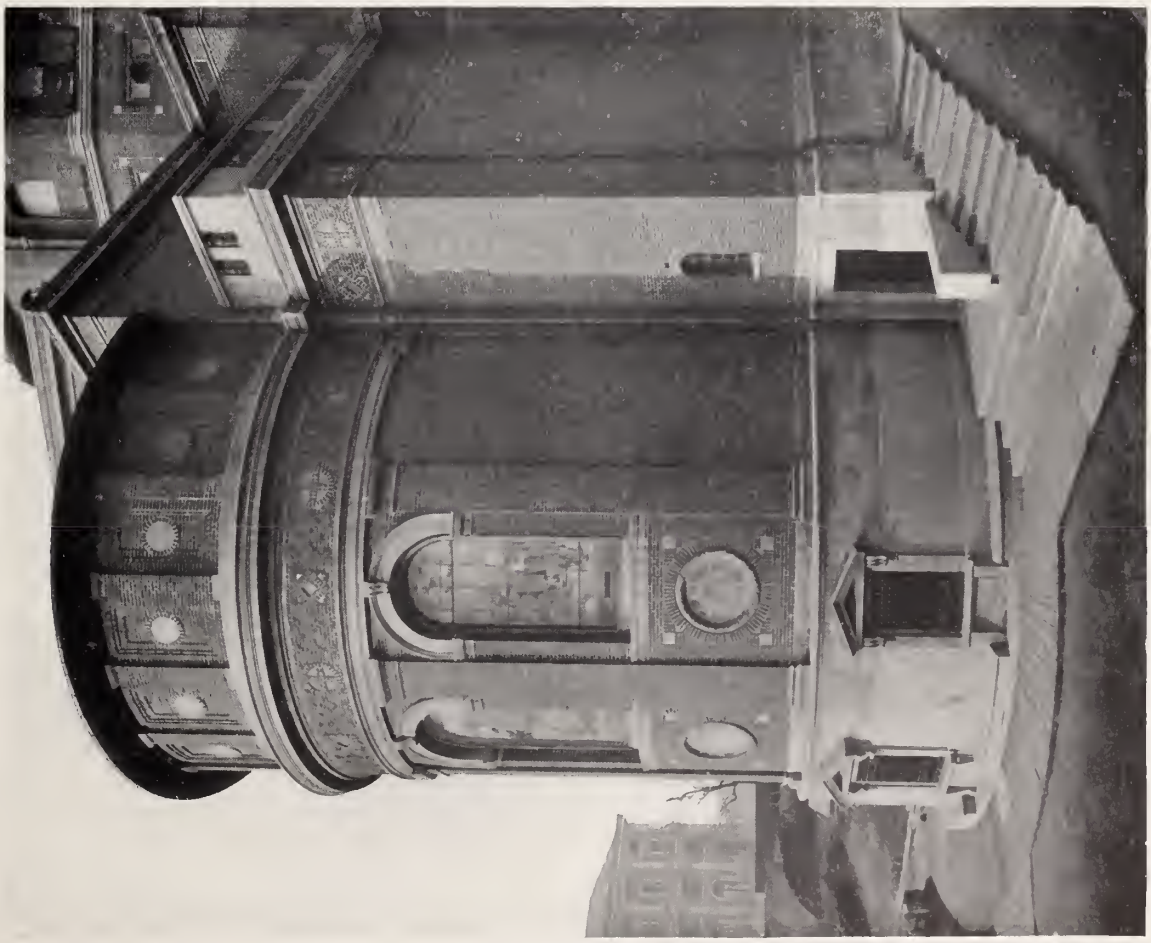
Cram, Goodhue & Ferguson, Architects



COLUMBIA UNIVERSITY CHAPEL—THE PLAN

HOWELLS & STOKES, ARCHITECTS

EXTERIOR DETAIL OF APSE



GENERAL VIEW

COLUMBIA UNIVERSITY CHAPEL.—HOWELLS & STOKES, ARCHITECTS

COLUMBIA UNIVERSITY CHAPEL

INTERIOR LOOKING EAST

HOWELLS & STOKES, ARCHITECTS

Editorial

THE Magazine of Christian Art desires to give the widest welcome to all expressions of opinion no matter how diverse, or how counter they may run to the convictions of its editors. Its pages will record all the manifestations of art in the service of the Christian Faith, whatever the style or motive, but editorially its attitude will be quite clear and distinct, and we make this avowal in the initial number in order that there may be no misunderstandings or opportunities for charges of misrepresentation.

The title should be significant and final. Christian Art; that is, art, whatever its form or its mode of manifestation, which is based on essentially Christian tradition as opposed to that which is pagan by nature and by derivation. When St. Benedict was raised up in the VIth century to initiate the Christian regeneration of Europe, he brought into being a system which developed the primary impulse of Christianity in such a fashion that for a thousand years there was a steady progress in the labour of creating an essentially Christian civilization and in giving it a logical and beautiful mode of visible manifestation.

This epoch came definitely to an end in England about the middle of the XVIth century. Two hundred years before it had terminated in Italy as an ethical force, though in several domains of art it continued after the moral impulse had come to an end. During this, the Great Thousand Years, a new mode of artistic expression came into being, Christian in every detail, beautiful beyond criticism, unrivalled architecturally in point of highly developed organism and scientific construction. This was Christian art, the established mode, that is, of expressing through form, colour, line, light and shade, and musical tones, the Catholic Faith that was the foundation stone of the epoch. Between 1400 and 1600 this great and mystical language was discredited and destroyed as the result of the Renaissance and the Reformation, a new language based on that of the Classical or pagan epoch taking its place.

During the first half of the XIXth century, a revolt began against a system which had then endured for nearly three centuries. At that time it occurred to certain men that there was a lack of logic in trying to express Christianity through paganism, and as the former refused to yield to the Revolution and disappear, it became necessary to formulate a mode of expression more consistent with scientific principles. To do this, recourse was had, as must necessarily have been the case, to the great art language that had served for so many centuries; on this as a foundation the attempt was made to build again a logical Christian art, marked by continuity on the one hand, development on the other.

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THIS is the Christian art for which this magazine stands, and for two reasons; first, because it is logical, significant and expressive; second, because it is an art marked by a higher degree of development and a keener sense of pure beauty than any other of which history has a record.

While, therefore, the editors believe the so-called Gothic art is the sanest and most promising basis for the Christian art of the XXth century, their convictions will militate in no respect against the most sympathetic treatment of those other aspects of Christian art which preceded the great efflorescence of the Middle Ages. Byzantine, Lombard, Romanesque, Norman, all are in their primary impulse thoroughly and earnestly Christian, and work done in any of these modes will be judged solely on the basis of the measure of success which has been achieved in working to a definite end from the primary assumption. Westminster Cathedral and Liverpool Cathedral, therefore, stand on the same basis, even though to the editors the latter is a more logical manifestation of historic and contemporary Christianity than is that amazing emanation of the brain of one of the most powerful and inspiring architects of the present epoch.

So long as we claim to be a Christian people, our language must be of that ilk; if we become pagan, then in all reason and all sincerity let us accept as our own the language of paganism.

THE earthquakes of the Pacific coast and in South America, bring forward in a rather direct and forcible way a question of extreme moment to the architectural profession. From what seemed to hundreds of thousands of people the crash of worlds, emerged the one form of building which resisted the Titanic assaults of the earthquake, that which involved the use of steel as its framework and foundation. The steel frame and concrete reinforced by steel seem the inevitable mode of building for earthquake countries, and therefore, so long as the public worship of God obtains therein, this new and unprecedented mode must be adopted, not only for commercial and domestic work, but also for that highest of all forms of architecture, church-building.

It may seem at first thought that here at least the avowed conviction of The Magazine of Christian Art that the so-called Gothic of the Middle Ages is the one true basis for Christian architecture of all time, meets its nemesis, but such an assumption follows only from a superficial view. The essence of Gothic lies, not in the established forms of pier and vault, arch and buttress and pinnacle, but in the acceptance of the principles of pure logic, pure beauty and pure significance.

We believe that architecture reached during the Middle Ages the highest level thus far achieved in this splendid art: the highest level of science, logic, consistency, organization and beauty, and it is therefore this triumphant product that must serve as the basis for a restoration of Christian art, not necessarily in its outward forms and features, though they are the most beautiful models now obtainable, but primarily in its underlying spirit, which is the true note of Gothic. Now we are confronted by conditions unknown to the mediæval builders, and by a structural expedient equally novel and hitherto unthought of. The question is then a simple one; how would a building Bishop or a master mason of the great Middle Ages have approached the solution of these new conditions? With the ominous threat of earthquake hanging over him, with steel and concrete ready to his hand, how would he have gone to work to evolve a logical and a beautiful and a significant result from these materials? We know he would have done it, for he never failed in whatever he undertook, and we know also that his masterly sense of reason and logic would have forbidden him to build up his steel frame, and fashion his vaults and floors of reinforced concrete, and then hide them by inoperative arches, piers and buttresses of decorative stone in the silly hope that so he might fool the public into thinking they possessed a consistent piece of art. This would have been the method of the Classical Renaissance in Italy, France and America, but never of the mediæval builder. The problem is a legitimate one and demands a solution, and the man who can approach the question in sincerity and with self-respect, and solve it, as it must be solved, will register his name on the indestructible tablets of immortality.

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RECENTLY Mr. J. Pierpont Morgan acquired and sent to this country the famous "Cluny" Bible, a splendid and masterly example of the great and extinct art of illumination. Under the present laws of the United States, Bibles are admitted free of duty so long as they possess no artistic value, but when this supposedly desirable quality is added to them, they rank as works of art and are subject to an enormous duty. For the privilege of acquiring this artistic masterpiece and exhibiting it freely to the American public, Mr. Morgan was compelled to pay $4,000, in addition to the price originally given for the book itself.

The object of the notorious Dingley law is not the raising of revenue, but the protection of American industries, and it is interesting to learn that there are illumination factories in the United States that require protection from the pauper labour of the French XIIIth century.

This is only one of the myriads of instances of the hardships that annually arise in this enlightened country from the operation of one of the most imbecile and barbarous laws that ever soiled the records of national law-making. By the art-tariff of the Dingley law, we place ourselves definitely on the level of civilization that marks the Hottentot, and to the culture and common-sense of Europe and Asia, we appear a laughing-stock and a portent.

The Magazine of Christian Art desires to record itself here, in its initial number, as an implacable opponent of any tariff on works of art of any kind whatever, and to pledge its services to every organization that is, or may be, actively engaged in efforts towards the repeal of the present scandalous law.

THE choice of architects for the proposed cathedral for the Diocese of Washington is a matter of singular moment, and one that very closely concerns the motives and objects of this magazine. While there is no immediate prospect of a material realization of the scheme that has now been put in process, we must understand that concrete dates are of small importance in a matter of such magnitude; the essential point is the conception of the idea as a whole; we may well wait patiently for the final issue.

A cathedral always was, and will be again, we devoutly believe, the great centre of influence, not only of civilization, but of that visible expression thereof, which we call art. It always was the most mystical manifestation of human ability, and so it must be again; not a monument to the uncertain predilections of a Bishop or building committee, but in every possible aspect the record of the loftiest summit attainable by the men of a given time. If it is this, then it is worthy of its function, and as well a potent influence forever: if it is less, then it fails and does dishonour where honour was demanded, becomes an engine of barbarism rather than an agency of civilization.

There are many new cathedrals in America, nearly all of them those of the Roman Catholic Church: several are good, as for example, New York, Pittsburgh, Covington, but none of them is good enough, perhaps inevitably; still, they show a desire on the part of the Bishops to get what they themselves consider the best, and they have failed no more signally than has the Episcopal Church in its cathedrals in Albany, New York, Garden City and Cleveland. Such measure of failure as there is on both sides, is due rather to the absence of a recognized standard and to the shortcomings of the architectural profession, than to any lack of appreciation of their opportunity on the part of the Bishops.

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WE may gratefully recognize the strong elements of good in the cathedrals now built or building, and yet confess that none will ever act as a dominating incentive to future generations of those who desire to serve the Church in art. Will Washington succeed where others have failed? Possibly; for thus far all that has been done has been wisely conceived and carried out with what is evidently a deep sense of responsibility. At the outset the authorities rejected the idea of that most discredited of superstitions, a competition, and, after formulating a series of sound and convincing requirements for their desired architect, proceeded to choose him on the strength of accomplishment and character, giving him then a mandate to go on and express the best that was in him, the best, above all, that was in the Church. Here was a great point gained, and every architect will applaud a committee that was not carried away with the pernicious idea of a competition. A second point is the personality of the architect himself, and that of his English colleague. Of Mr. Bodley it is hardly necessary to speak, since he is universally known as the most profound of the living students of Christian architecture, and as well the recognized leader of the church builders of England. Mr. Vaughan, on the other hand, is less well known, except to those who recognize the existence of the Christian Church and sympathize with her desire for logical self-expression.

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IF anywhere in the world exists the devout and whole-souled spirit of the church builders in the Middle Ages, it is in the person of Mr. Vaughan: he is the type of man who would consecrate the remainder of his life to this one work, accepting it as a sacred trust. Probably the knowledge of this fact influenced the committee in their judgment and it is a matter for deep congratulation that they should have sought out a recluse and crowned his devoted labours with the greatest opportunity organized religion has had to offer in this nation and this generation.

The beginning has been good: if now in the course of years we are permitted to see grow on the heights of Mt. St. Alban a great Christian shrine that shall manifest the continuity of faith and blood and tradition without vain copying and futile archæology, while at the same time it surely says, "I was built, not in the XIVth century, but in the XXth, by Christians of British blood and American civilization": if we may see this, expressed with the pure logic of construction, the pure splendour of final beauty that marked the work of the great centuries of Christian civilization, then Washington Cathedral may indeed serve as a landmark in national development, while the name of its builders will rank with those of William of Sens, William of Wykeham, and Alan of Walsingham.

The Movement for a Vital Christian Architecture and the Obstacles—The Roman Catholic View

Charles D. Maginnis, F. A. I. A.

It is the weakness of organized art to be too self-assured, too frankly didactic. Even in provoking times like ours, it is not anxious about itself, nor, in the least degree, introspective. So invariably has its mission to do with conditions quite outside of itself that its primal instinct is to discharge its educational forces full tilt at an innocent laity—horse, foot and artillery. Nothing can appear to shake its faith in the principle that the real hindrance to the triumphal progress of art resides in the lay insensibility. Indeed, there is much flattering unction in the persuasion that the great public is a hopelessly coarse-grained Philistine, whose sluggish sensibilities may be moved to an egotistical veneration for art, but never to a real appreciation of it. May we venture to doubt the soundness of a premise so widely accepted? If we must admit so low an estimate of the general understanding, should we not, at least, feel well assured of the intelligibility with which it has been addressed? Presumably, then, the art of the time is organically comprehensible, its thought is clear and convincing, and the terms in which it is conveyed familiar and unmistakable. Who will say so? On the contrary, is not its doctrine as nebulous as its speech is polyglot? And has it any message—can it possibly have one which is worth the heeding—till it frame a vernacular to deliver it? Take a single glance at the condition of architecture. Could anything more clearly signify utter lack of conviction, if not absolute flippancy of mind, than the confusion and unrest of one of our typical city or suburban streets—the ugly incoherence of it, its riot of historic expressions, the unpleasant aggressiveness of its units, the irresponsible egoism with which it is all consigned to the genius of circumstance for its artistic justification? What possible meaning is there in all this for the man on the sidewalk? Absolutely none. There is indeed a meaning but it is remote, subjective. In the very confusion of it the historian will observe how intelligibly significant it is of contemporary scientific influences. The steamboat and the telegraph and the camera have together contrived for us so illimitable a horizon that our expanded consciousness extends not merely to what all the world is doing, but to what it has been engaged in doing throughout the ages. The world is no longer a mosaic of definitive civilizations, but is developing such spiritual organism as to menace national and particularly racial individualities. Art must submit to the same law and must undergo many strange and anomalous phases in the process. There will inevitably be a long period of experimentation. Of the diversified treasure-heap which the past has

THE CATHEDRAL—SEATTLE
Maginnis, Walsh & Sullivan, Architects

yielded up to us, there will be an elaborate sifting and sorting in the effort to evolve an artistic system which shall be expressive of our own life and time. No amount of intellectual conviction may avail to hasten the issue, which will be reached only when Art, grown strangely familiar, has finally awakened a response in the national temperament. This evolution, so far as it is concerned with the development of a native American expression in civil architecture, promises to be restored by the greater assertiveness of the individual in our democratic society. Indeed, it may be observed that the disorder and incoherency of our streets is political to a degree which makes Socialism look almost inviting.

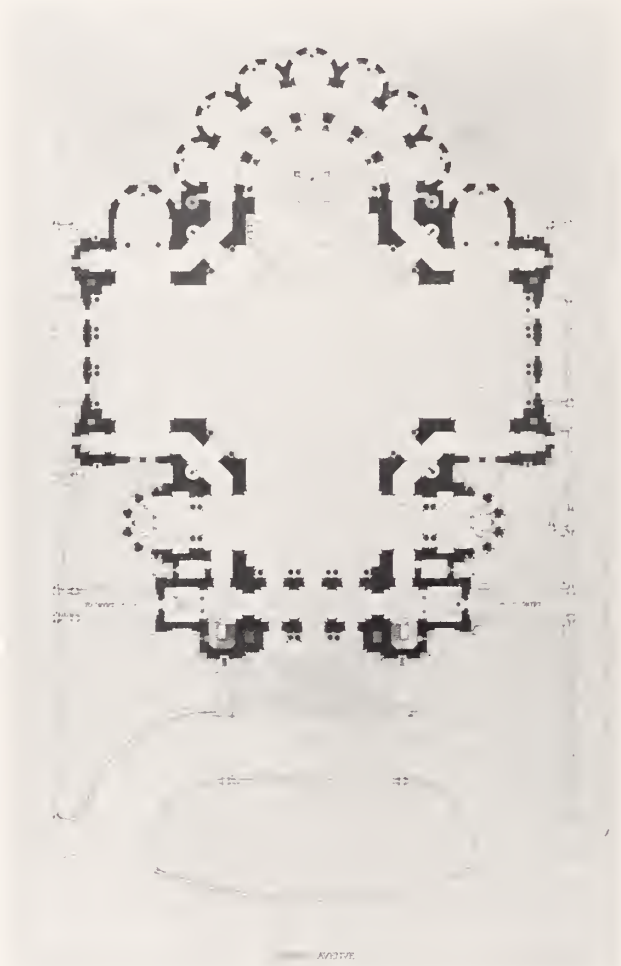
Meantime, we turn to the historic religious organization, hopeful of finding that artistic reposefulness which is based on secure traditions. Yet, here, what do we find instead? The skyline, as viewed from my office window, is punctuated by a variety of church steeples testifying to a comical architectural heterodoxy. Here is Congregationalism looking as though it had fond memories of mediæval Italy, Baptistism of an Italy still more benighted. Episcopalianism has, for once, forsaken Canterbury for Arles and Salamanca. Here is Mrs. Eddy running the entire gamut of the Renaissance and Baptistism again amazing ineptitude! in the atmosphere of the terrible Inquisition! Surely it is not in such a spirit of irresponsibility as here appears that Christian art is to be developed in America. Some of the buildings I thus vaguely identify are, intrinsically, of an admirable excellence much more excellent, I own, than those of the institution whose unsympathetic traditions they thus absurdly appropriate. Could anything, I wonder, better indicate the need of a more intelligent consciousness in the use of traditional types than the spectacle of Evangelical Protestantism taking to itself, out of the architectural "property-room," the historic garb of Catholicity? One would suppose that the Evangelical temperament would be little disposed to derive inspiration from the glories of mediæval art. The Church of England, on the other hand, and the Episcopal body in America, have so consistently maintained the Gothic tradition, and have so sympathetically striven to enrich it in both countries, that its equal estate in it with the Roman Catholic

WEST FRONT OF THE NEW CATHEDRAL AT ST. LOUIS

BARNETT, HAYNES & BARNETT, ARCHITECTS

Church need not be put to terms of theological controversy. Indeed, in this connection it may be noted that Episcopalianism enjoys a singular security in the undistractedness with which it can trace its motive for an independent artistic development to the XVth century English Gothic, especially in view of the definiteness with which its history and progress since have been geographically and ethnically bounded. Were the Gothic tradition of a less admirable flexibility, its continuity might possibly be prejudiced by the absence of dogmatic unity. As it is, let us hope that the Episcopal Church, at least, will adopt a uniform Gothic expression, even if, in that interest, it has to withdraw the right of private artistic judgment from its architects! In attempting to indicate the probable lines of development in America of an organic architecture within the Roman Catholic body, we have to take account of more complex conditions. From the distinguishing characteristics of the Church we may observe those which are essential and permanent.

First of all, there is its absolute unity, which is symbolized in a highly perfected organization, a unity not merely in doctrine, but in worship and in government. The operation of such a principle as this must be perceived to be a highly beneficial influence on the structure of ecclesiastical art and on the rationality of its motives. So far, however, as it is concerned with the government, and therefore with the body of the church, it is infinitely modified, in its favorable suggestion of organism, by the second principle of Catholicity, implying as this does in its geographical aspect, the recognition of widely-differing national and racial traits. By virtue of this particular phase of its Catholicity the Church, throughout its history, has been intimately associated with the artistic epochs of many civilizations and has itself inspired their noblest manifestations. It is interesting to note how the great variety of these manifestations, distinguished as they were by no hint of the contemporary artistic influence of Rome, was rendered possible by the geographical isolation of the time. Besides developing a wealth of beautiful and diversified tradition, this free play of national individualities has contributed to the world's thought an invaluable record of religious emotion.



PLAN OF THE NEW CATHEDRAL OF ST. PAUL, ST. PAUL, MINN.
E. L. MASQUERAY, ARCHITECT (See page 32)

Lastly, and no less significant in its bearing on our subject, is the Apostolicity of the Church, which presupposes the integrity of the original deposit of faith and therefore of a code of dogma which is forever unsusceptible of the least development that involves change. It is this principle which imparts such symbolic meaning and importance to the traditional element in Art. But as itself may be adequately symbolized, in any large sense, only by a continuity of artistic development, by a world-wide uniformity of expression such as is incompatible with racial and national diversities, there is seen still more clearly how peculiarly determinating is the Catholic principle.

In considering the influence of these principles, it will be seen how curiously embarrassing (in view of the present self-consciousness) is the very Catholicity of the Church. Science has made new optical laws. Art history no longer has perspective. The glories of the past have been magically visualized to us, revealing the glamour of the days when Art was the handmaid of Religion, when the hands and imaginations of genius were busy in God's service. What wonder if, in the face of such a press of

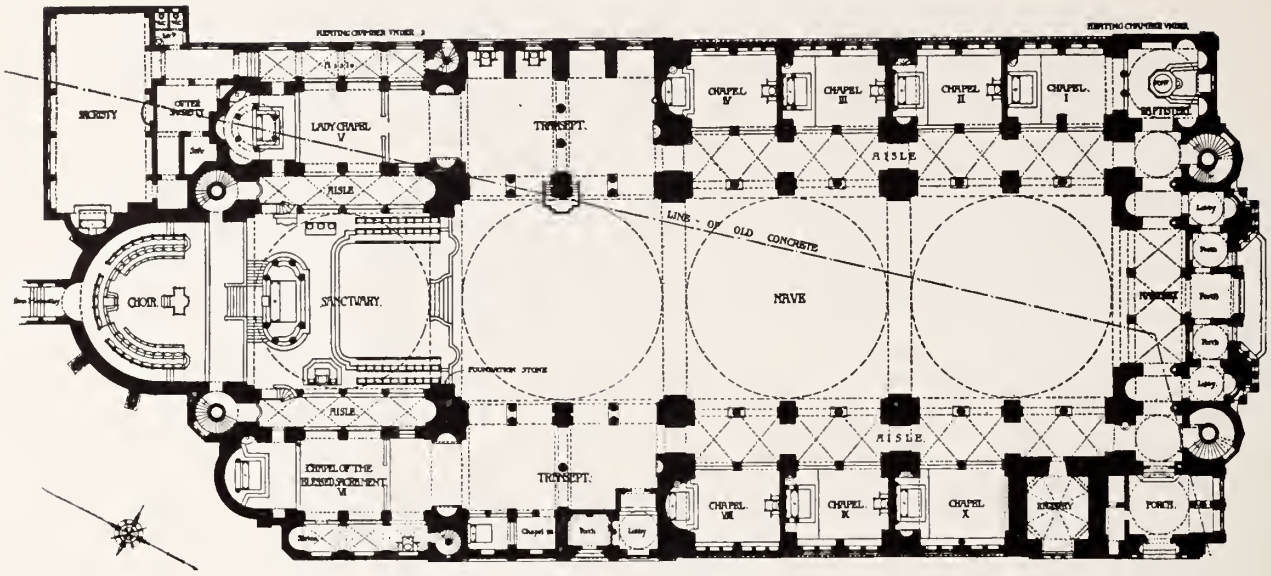
ingratiating memories, of thoughts still vital and pregnant to an institution whose life is unchanging, the Church should share the confusion and the helplessness of the time, that Christian art should smack of archæology!

But if science has done this prejudice to ecclesiastical art even in nations which have maintained their racial identities, what a degree of unsettlement may we not look for in a civilization like ours, whose curious social constitution is a symbol of the ethnical Catholicity of the Church! Until we become racially homogeneous, it is clear that Catholic architecture in America must be largely and variously reminiscent of Europe. So long as he feels the warm stream of his native temperament, the Italian will not readily forget his own traditions, nor may we hope that the Irishman or the Frenchman or the German or the Englishman will be less tenacious of his, for last of all to be effaced from his memory will be the form of his prayer. Manifestly, no arbitrary architectural expression, however intellectually justifiable, can hope to reconcile such constitutional variances. We can have experimental convictions,—nothing more. Indeed, it is an obligation upon the Church to be more intelligently eclectic in the development of a vital architecture. In recognizing this responsibility, it may properly ignore the rationalistic current in modern art, by whose geographical centre we may easily relate its genesis to that broader political movement which aims at the destruction of all religion. "The spirit of the time" is a legitimate motive for artistic progress, but we must not forget that it is also the shibboleth of secularism, of religious and spiritual decadence. The spirit of a Catholic and Apostolic Church is not merely the spirit of the time, it is the spirit of Eternity! And no more insidious danger could possibly threaten its art than its identification with an iconoclastic movement whose purpose it is to kill the sentiment of tradition. Catholic Art must have its roots deep in the past, though there need be much trimming of its dead branches. And its true accordance with the spirit of our time must be made manifest not in the facility with which it adjusts itself to the secular fashion, but in the evidence it affords that the Church has stimulated contemporary genius by its own ever-vital inspiration.

THE NEW WESTMINSTER CATHEDRAL—LONDON

I do not attempt to set up a particular tradition of the Church as possessing the greatest measure of adaptability or the largest claim upon our sympathy; as I have already indicated what little value need attach to purely personal opinion in such a matter. Nor, in the limits of my paper, may I venture, with less debate, to put the bounds beyond which eclecticism ceases to be intelligent. The illustrations have been selected advisedly with the view of tempering my rashness at precisely this moment. Here are five great projects of recent inception, all of which may be said to be in actual process of construction, not one of which takes account of that artistic tradition which is universally conceded to be the most incomparable. If we allow the palpably local inspiration of the Los Angeles design, we are confronted, in the others, with an attitude towards history which, in two instances, is generally vindicative of modern intellectual predilections and in respect of the two of greatest magnitude, an attitude—presumably grave and discriminating—which finds the land of promise far beyond the Gothic fields in early Byzantium. These significances may not all be explained away, however harsh they be to Gothic sympathies.

I am strongly persuaded that a valuable opportunity is offered for intelligent experimentation within archdiocesan or even diocesan limits. Were each archdiocese to elect a particular historic style, to which the designs of its subsequent constructions would consistently conform, a most interesting and instructive condition might be developed. The act of choice would thus, instead of being based upon the individual



PLAN OF THE NEW WESTMINSTER CATHEDRAL—LONDON

caprice of the architect or rector, be magnified into an affair of dignified deliberation. It would make for a coherency of expression, an organic orderliness within the precise geographical limits of each ecclesiastical district, which would be edifying to a degree.

The interests of Christian art must be held to be gravely prejudiced by the commercial spirit of the age. The days are long past when the material temple of religion was wont to be beautified by earnest hands directed only by prayerful purpose. Nowadays, the world wants all man's activities and for the best fruit of his thought and labor it stands ready with its purse. Art is now in the market-place to be sold for cash, and the Church may not outbid the epicure. But, with a sordid eye to the humbler patron, there has arisen a full profitable traffic, by which there is furnished forth, not the creative work of personality fresh from inspired fingers, but a cold, mimical, infinitely duplicative product of machinery. The factory, not the artist, is the unit of production, and sacred objects may be bought from counters as we buy groceries. The figures of the saints are supplied to the market with precisely the same mechanical response as it is furnished with gross food from Chicago. The churches of the country are being equipped with altars and pews and confessionals by a Western "trust," who have presumably as much sympathy with their sacred destination as the Bey of Algiers. Even the buildings of the Church may now be ordered from ready-made patterns in a catalogue, whose thrifty author, happy to sell his doubtful wares, marks them in plain figures and cares not a rap if what you buy be not becoming.

Need it be said that no art worthy of the name—and verily no Christian art—can develop from so unhealthy and degenerate a system of production as this, a system which grows rich on the poverty of the Church by making its poverty ridiculous?

Yet, after all, this is but a passing phase, and we must not be impatient, nor forget that there is no reproach for the Church in the conditions which underlie the contact. It must be remembered that, even yet, the Church in America has no corporate repose. Especially in the West it is constantly assimilating feverish movements of immigration. There is the continual staking out of fresh boundaries, the hasty erection of churches and institutions, an elemental activity which admits of only a perfunctory concern for artistic aspects. In the East, the conditions are more settled, more favourable to that calm conservatism to which we may reasonably look for a responsible art patronage. Here, indeed, signs are not lacking of a sense of lost artistic prestige. There is a growing disposition to seek out the true sources of art production, to realize more traditionally-worthy standards of architecture.

The development promises to be slow (for it is not independent of social progress) but I cherish no doubts of the future. Art is the breath of Catholic life and the Church in America is intensely vital. The native art, whose beautiful energies are now dedicated to the interests of the social and business advertisement, must ultimately feel the stimulus of Catholic inspiration. No other agent can so stir it to high accomplishment. To this great challenge we may hope to witness a response which, while manifesting anew the divine commission of the church, will mark, at the same time, the spiritual reach of American genius.

The Esthetic Regeneration of Protestantism

Rev. Alexander P. Bourne, M. A.

Assistant Pastor Shepard Memorial Congregational Church, Cambridge, Mass.

THE destructive side of every reformation is a sad incident in the progress of human society. In the new emphasis of neglected truth, other truths are suppressed and for the time being lost. Protestantism has suffered from this loss along three lines: The rejection of an authoritative church government carried with it the loss of much administrative effectiveness. The weakening of the sacramental element carried with it the loss of much precious inheritance in the formal elements of worship. In the third place, the prejudice against parent organizations carried with it the rejection of the artistic impulse and the marvelous treasures of artistic creation of which they were the custodians. The sacramental side of the religious life is closely associated with the artistic. The emphasis on the "outward sign of the inward grace" is not far removed from those expressions of grandeur and beauty in material creations which become the vehicle of man's adoration, devotion and longing toward God. The breaking of the alabaster box for love of Christ has its place as well as the feeding of his poor.

TOWER OF GROTON CHAPEL

The Regeneration of Protestantism consists in the regaining of these lost treasures and the quickening of repressed impulses. This paper is an interpretation and a plea for the movement toward a larger and freer emotional expression in art and religion, as against the prejudice and rationalism which deadens both.

Catholic and Protestant stand not alone as terms in a definite historic issue but for two elements in human nature. There is a Protestant in every Catholic and a Catholic in every Protestant. Historically Protestantism is a wide field presenting almost every phase of religious life and bound together by the greater or less emphasis on the personal nature of the religious life and the right of protest which defends it. The protest against the Roman church which has given the name Protestant, was only the beginning of the process which has divided and subdivided into innumerable sects, each with its own faith and practice.

The correlation of the terms Protestant and Catholic is unfortunate, because it fails to give the grounds for protest. The words personal and catholic represent more accurately the two great impulses whose conflicting claims mark the progress not only of religion but of art and politics as well.

That a change is going on in the whole range of our religious life is too obvious to be doubted.

UNITARIAN CHURCH—WEST NEWTON, MASS.

On the one hand there is a rejection of the authority of dogma, creed and tradition, and on the other a free, sympathetic appropriation of whatever the instinctive, practical religious interests demand. Never have the theories of religion excited less interest and never have the experiences of religion excited more interest. This change has weakened the bonds of prejudice and quickened the appreciation of truth. In the extreme branches of Protestantism it is no longer a forceful argument to say that an innovation in service flavors of episcopacy. The elaboration of service by the introduction of formal prayers and responsive service, the adoption of the chancel arrangement, with pulpit and lectern, together with the honoured central position for the communion table, have come rapidly into use without serious opposition, or any sense of appropriating what did not belong to the worshipper. The use of gowns by ministers and choirs, the revulsion against the musical concert instead of the dignified praise of God, these and other innovations are restoring again the valuable traditions of the past.

All this is not the re-acceptance of an ancient authority, but a free appropriation to meet religious needs. Entire innovations, such as the adoption of individual cups at communion, are accepted in exactly the same spirit as the restored ancient forms. As far removed as possible is this from those "high church" movements which have restored archaic forms as incident to the restoration of ecclesiastical authority. In this spirit there is a new interest in church architecture, especially in the Gothic forms, as an important aid in worship. The fact to be noted, however, is not alone the use of Gothic, but the free, creative spirit which is making the work of our leading ecclesiastical architects the expression of our own religious emotions.

The freedom of the new spirit is well illustrated in the two towers here presented. Historical and mechanical interests have before now brought a revival of Gothic forms, but examples like these are the result of a free creative passion.

COHASSET CHURCH

One notable feature of our new movement is the combination of the simple, strong quality of the early Norman combined with the latest ornamentation of the Perpendicular style. Ruskin's dictum, "There is but one art,—to omit," finds illustration in the simplicity and restraint of many of our

new buildings. That Gothic passion can be expressed in the small church adapted to the uses of our various Protestant bodies has been amply proved. The little village church on the rock is the child of Durham Cathedral.

The difficulties of obtaining a good auditorium for the uses of our church services are by no means confined to Gothic, and are not insurmountable. The value of the Gothic emotional quality to the religious service is priceless. The exterior and interior of the Congregational Church at Exeter, New Hampshire, with whose construction the writer was closely associated, illustrate what may be done to adapt Gothic to the uses of Congregational churches. The height of windows, giving wall space within and without; the seven great arches of heavy, simple design, and the arrangement of central aisle with pulpit at the side give impression of length; while the wall space rising between the arches gives height. The whole effect is one of distinctly noble religious emotion.

CHURCH AT EXETER

The Unitarian Church at West Newton embodies, both externally and internally, a design which might satisfy the widest range of religious need. Such a building must be a bond of union between religious bodies.

Let us turn now to some of the sources of this widening esthetic life. The breaking down of the old conception of authority and the consequent decline of dogma and ecclesiasticism has been the result of changes in the intellectual attitude of our time, whose meaning is only slowly becoming apparent. It is only possible in the confines of this article to suggest this change and to illustrate it in its effect on religion and art.

The Reformation was not so much a victory for the personal religious life as a renewal, along new lines, of the old conflict between the personal and catholic impulses. The Catholicism of Rome was governmental, while that of Protestantism was intellectual. Thus Protestantism stands for the conflict between the personal religious life and rationalism, including both dogmatic theology and philosophy. It was a shifting of the battle ground, but the same conflict. The intensity of the strife was, however, greatly increased. The catholicism of rationalism is more absolute in its demands and more exclusive of religion than ecclesiastical catholicism. It is not strange that many hard pressed rationalists have escaped into the Roman Catholic Church to save their religious lives. The domination of rationalism is now receiving a check from an unexpected quarter. The new ally for the personal life is the scientific method. Hitherto the rationalist has found no more valuable ammunition in his own interest than that supplied by science. Natural law, evolution, criticism have been used against religion and art. The scientific method has, like a rising tide, touched one point after another, driving us back from what we thought was intellectually secure to faith. But now a curious fact appears, the rising tide of scientific study is reaching the rationalist himself, and driving him in retreat! It appears that the scientific and the rationalistic methods are totally different. For the rationalist the theory is of prime importance: for the scientist the intricate system of actual things is the truth, while theories are true only as they fit the facts. What goes beyond fact is working hypothesis. Here we have the last step in that old conflict of the Middle Ages between Realism and Nominalism. The metaphysician himself must submit to scientific analysis, he must come down from his throne and take his chances with other interests of life. We have become familiar with the

Psychology of Art and Religion; there is one more Psychology yet to be introduced to us,—the Psychology of Metaphysics.

This new movement is reflected in current philosophy by the change of emphasis from thought to will, and the constant reference to experience and psychology. Its most radical presentation is found in the bold attack of the so-called Pragmatic philosophy upon philosophical dogmatism, and its new emphasis upon the value of personal emotional experience. Professor William James wittily uses the term "Sectarian Scientist" for the dogmatic scientist. The implication is that a scientist true to his method cannot be a rationalist. The recognition by science of the wide field of reality lying in the realm of spiritual experience is an important factor in the new freedom of the inner life.

UNITARIAN CHURCH—WEST NEWTON, MASS.

"The reason," said David Hume, "is and ought only to be the slave of the passions, and can never pretend to any other office than to serve and obey them." But what passions shall rule? It is with chastened minds that we recall the Renaissance with its riot of evil. The time has come for passion to rule in our life, but it must be the noble passion of great virtues. Ruskin was right in declaring the true source of art to be in great virtues. Vain ostentation, selfish indulgence, and shallow, weak sentimentalism, press for recognition. They must be overcome by the passion for sincerity, power, love, obedience to all noble control, and reverent service of God.

But what is to take the place of the great catholic impulses of the now subordinated rationalism and governmental rule? It is just at this point that Christianity is unique. It teaches of God not as the head of an universal government, nor as the absolute ground of the Universe, but of God Who individualizes Himself to individual man. He is a heavenly Father whom the child can as truly know as the wise man, and, indeed, to know whom the wise man must become a child. In this simple faith of a personal God Who meets us on our human level, we find the inner peace where the personal and catholic elements are at one.

Turning to art we find the same struggle as in religion, between the personal and catholic elements. On the one hand there is the emotion of the soul stirred, we know not why, by certain forms, colours and sounds, on the other hand we have mechanical principles and traditions of art. Passion, knowledge of principles and traditions of the past are all necessary. If passion rules without knowledge and tradition, the result is crude, trivial or worse. Where passion is lost, art dies. An illustration of the danger which besets art is seen in the attempt to define architecture in purely mechanical terms. Schopenhauer defines architecture as follows:

> ". . . its one constant theme is support and burden, and its fundamental law is that no burden shall be without sufficient support and no support without sufficient burden; consequently that the relation of these two shall be exactly the fitting one. . . . For architecture considered as a fine art, the Ideas of the lowest grade of nature, such as gravity, rigidity and cohesion, are the peculiar theme."

Professor Charles H. Moore, accepting the principles laid down by M. Viollet-le-Duc, defines Gothic architecture thus:

> ". . . its distinctive characteristic is that the whole scheme of building is determined by, and its whole strength is made to reside in a finely organized and frankly confessed framework, made up of piers, arches and buttresses, rather than in walls . . . Gothic architecture is such a system carried out in a finely artistic spirit."

The difficulty with these definitions is that they subordinate art to engineering. A cantilever bridge is as wonderful an engineering scheme as a Gothic cathedral, but it is not comparable with the cathedral as a work of art, even

though it be "carried out in a finely artistic spirit." The bridge is for a definite purpose; but why is the lofty, narrow church so constructed? Is it not that some deep note in the soul vibrates in response to this particular form? The engineering scheme provides the suitable proportions, but it is the great passion which is the master builder.

How far should the system of balanced thrusts prevail? Is it possible to declare that the Gothic passion is satisfied in exact proportion as this engineering scheme is carried out? Shall the Norman wall be wholly eliminated? Must the roof be vaulted? These and many other similar questions can be answered neither by the mechanical expert nor by the historian of styles, but only by the response of the sensitive, appreciative soul.

In the definitions which have been quoted the ornamentations have no essential place. In the emotional appreciation, however, they are the key-note and suggest an imaginative play often quite reversing the mechanical fact. An illustration of this is seen in the form of the classic capital. As an enlarged mass of stone at the point of support, it has its practical meaning, but this whole mechanical view is left behind when, in the play of the imagination, the leaves and scrolls of the carving etherealize the structure, taking away all sense of burden. This is peculiarly evident in the erect grace of the caryatides. So far from correct is the definition, that the vital point of classic art is not reached till the sense of burden and support is forgotten.

In Gothic there is a similar condition; the sense of mechanical adjustment must be frankly and adequately met, but only after this does the true artistic appreciation begin. The fact that the thrust of arches and vault does not enter into the imaginative quality of the work is evident in that there are no ornamental lines which recognize it. The vault rib is carried down to the floor while the arch mouldings flow in graceful curve into the perpendicular.

The origin of the pointed arch has been found to lie in the structural necessities of the early Gothic builders. Interesting as this may be, it has not the slightest weight in deciding the peculiar esthetic value of this form. The beauty of the castle rising above the rocky crag is not determined by the fact that it owes its position to the exigencies of defense in an unsettled age. The pointed arch has its artistic value in its peculiar effectiveness in breaking up the horizontal quality. Let no one depreciate the mechanical skill which becomes the indispensable servant of the great passion, but let us not mistake the butler for the master.

But how, then, shall we define Gothic architecture from its emotional appeal? The difficulty is great but not hopeless. We can define emotions in two ways; first, as the poets do, by comparison with other emotions, and, secondly, by clearly demarking the peculiar features which produce them. An example of the first is found in Schopenhauer's comparison of classic and Gothic as like the major and minor key in music. The Gothic is the prayer, the classic is the benediction. The Greek temple is in the spirit of one who has solved the riddle of the universe and finds it satisfactory. The Gothic cathedral awakens all the latent longings of the soul for God and virtue. The Gothic building is rooted in the earth like a great rock or tree, the classic building is complete in itself and barely touches the earth.

As to the second kind of definition, we may well begin by the very fundamental difference in emotional effect between the predominance of horizontal or vertical lines in architecture. The classic style emphasizes the former, the Gothic, the latter. I have spoken of the personal and catholic elements in our make-up. Each of these elements finds its natural home in a style of architecture. The old Greek temple, with its accentuation of the horizontal, was the home of a naturalistic, rationalistic religion. This was modified by the Romans to suit their governmental catholicism, and the Christian Church was the inheritor of its tradition.

The personal element in human nature finds its satisfactory home in the high, narrow interior with vistas of perpendicular lines, and all horizontal lines subordinated or omitted. This is the spirit of Gothic. It may be difficult to draw the line, historically, which marks the new impulse, but in the main Romanesque belongs with the classic, while Norman has crossed the line into the Gothic.

In England, where the development was less dominated by the mechanical impulses, the Gothic passion retained and developed the Norman qualities. Less grand in style, less ornate in decoration, less skillful in construction, the English Gothic makes a truer, stronger appeal to us than does that of France.

In emphasizing Gothic as controlled by religious passion of the personal type, I have laid claim to this style as a peculiarly Protestant type. It may seem a strange claim, but history

gives testimony favorable to this view. Gothic originated within the monastic orders of the Middle Ages, which represented the truest democracy and the freest intellectual and esthetic life of their day. The old monks were the Protestants before Protestantism. And yet perhaps I have overstated the case, for the personal element is at the heart of Christianity and the Gothic church will one day be the old homestead of the whole Christian family. But, whatever its origin, Gothic architecture belongs to those who appreciate it, and on this ground we claim it. In the development of such men may this magazine find its mission.

THE NEW CATHEDRAL OF ST. PAUL—ST. PAUL, MINN.

E. L. MASQUERAY, ARCHITECT

SAINTS AND THEIR SYMBOLS

Iconography for January

Rev. P. H. Ditchfield, M. A., F. S. A.

FROM the earliest times it has been customary to adorn our churches with representations of the holy men and women who have been deemed worthy to rank among the saints. The glorious company of the Apostles, the goodly fellowship of the Prophets, the noble army of Martyrs, live still in sculptured art, in curious painting, in glowing glass; reminding the faithful of their brave deeds, their awful sufferings and of the crown that they have won. Art, the handmaid of Religion, teaches by the eye the holy lessons and sacred truths which the ear often fails to retain and convey to the heart and spirit.

Hagiology is a vast subject, far too vast for treatment in the pages of a magazine. We have no intention to epitomize the works of Mr. Alban Butler, the "Acta Martyrum Sincera" of Ruinart, Baring Gould's "Lives of the Saints," and the vast collections of the Bollandists. Our task is simply to record each month the festival-days of the saints which occur during that month, to note their achievements in the early progress of artistic development, to note examples of their portraiture, and the symbols and signs which are usually associated with each holy person. In the early days of Christian

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ADORATION OF THE MAGI—Flemish School

Art it was usual to assign a certain peculiarity of form and personality to some particular saint. Correct portraiture, exact likeness, a photographic semblance, were, of course, unknown in Apostolic times. A conventional likeness was gradually given to each apostle or martyr or confessor. Thus St. John is usually represented as a youth, St. Philip appears as an old man, St. Peter with a short, rounded beard, St. Andrew with a long flowing one. But it was difficult for the early artists clearly to distinguish a large number of persons; hence it was found useful to assign to each an appropriate symbol, some object connected with the life or death of the saint. The symbol is not always the same. Artists in ancient times sometimes strove after originality. But the saint can generally be known by his symbol and it may be convenient to modern painters to record again these signs which custom and early art have bestowed upon the Apostles and Martyrs of the Church. Sometimes the figures have disappeared, but traces of the symbols enable us to determine what has been lost. In the little church of Hitcham there is some ancient glass, broken relics of curious and interesting designs; but here and there the careful eye can see the figure of an ox, a lion and an eagle, and can therefore conclude that formerly there were representations of the Four Evangelists. We will proceed to record the names of the saints who are commemorated during January, with the signs and symbols which ancient wisdom has associated with each revered name.

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ST. SEBASTIAN—Pollaiuolo

I have taken the Roman Kalendar as the basis, supplemented it with the saints of the English Kalendar, and appended the names of some saints to whom churches in England are dedicated, and the Black Letter Days provided in 1637 for the Church in Scotland.*

*Explanation of abbreviations:—R. K.—Roman Kalendar. E. K.—Kalendar of the Church of England. S. K.—Scottish Kalendar.

JANUARY

January 6th. Feast of the Epiphany. The visit of the Magi to the Infant Saviour has been the favourite subject of many inspired artists. We find representations of the earliest manifestation of Christ to the Gentiles in altar pieces, mural decorations, medals and sculpture. The Wise Men are always three in number, and are represented as kings, in fulfilment of the prophecy "The Kings of Tarshish and of the isles shall bring presents; the Kings of Sheba and Seba shall offer gifts; yea, all Kings shall fall down before Him, all nations shall serve Him." Tradition assigns to them names and a conventional aspect. The aged Gaspar has a long gray beard; Melchior, a man in the prime of life, has a short beard, and Balthazar is a young, beardless man. Sometimes the latter is depicted as a negro, as symbolical of the race of Ham. The scene of the visit is usually represented by artists of the Eastern Church as a cave, used as a stable, while in the West a wooden-built structure appears with figures of an ox and an ass. These animals are represented in order to show the fulfilment of the utterance of the prophet Isaiah:—"The ox knoweth his owner, and the ass his master's crib." The relics of the Three Kings were conveyed to Cologne; hence they were known as the "three Kings of Coleyn," and a mystery play exists with this title. The gifts were gold, frankincense and myrrh, which, according to a sequence of Hereford Cathedral, "mystically show that He to Whom they offered gold was King, to Whom incense Priest, by the myrrh is shown His burial. Let us offer to Christ in deed what the Kings offered in figure. Let us examine our minds, and there is gold on the altar; let us mortify our offences, and so myrrh is offered; to the mysterious grace of virtues belongs the best incense of Sabæa." The three gifts are still offered by the English Sovereign in the Royal Chapel, though no longer is this ceremony performed in person.

January 7th. S. Cedd, Bishop of the East Saxons, brother of the S. Chad or Ceadda, Bishop of Lichfield and Confessor. Bede tells the story of his labours. He built large churches at Ithamcestir, near Maldon, of which no trace remains, and Tilaburg, the modern Tilbury on the Thames opposite Gravesend. Here he assembled a number of persons and taught them to observe a regular discipline, and at several places he built churches or oratories, which were dependent on his two principal churches. Later a monastery at Lestingan, perhaps Lastingham, was built by him, where the rule of Lindisfarne was observed. I am not aware of any example of a representation of the Saint in Christian Art. As a founder of churches he would be depicted holding a model of a church.

January 8th. (E. K.) St. Lucian (290 A. D.). Priest and Martyr, of Beauvais in France, who seems to have been confounded with St. Lucia of Antioch (312 A. D.) also Priest and Martyr, whose festival occurs on January 7th.

January 11th. (R. K.) St. Hyginus, Pope from A. D. 139 to 142, and Martyr. (S. K.) St. David, King of Scots (A. D. 1154) who founded the Abbeys of Melrose, Newbattle, Jedburgh and Cragie. He was a very pious ruler who loved to hear daily the canonical hours, and the vigils of the dead, was merciful to the poor, and wisely controlled the wildness of his barbarous subjects.

January 13th. (S. K.) St. Mungo or Kentigern, Bishop of Glasgow. He was the contemporary of St. Columba, a devout miracle-working apostle, who converted the King of the Strathclyde Britons, and gained a victory for the Cross of Christ over the wild people who dwelt there. He is the Patron Saint of Glasgow Cathedral. It would take too long to tell the story of his strange birth, of the succour afforded him by the hermit Servan, who called the little boy "Munghu" or "dear friend," of his being raised to the see of Glasghu. His robe was of goat-skin with a strait cowl, over which he wore an alb and stole, with a pastoral staff of simple wood curved backwards, and always held in his hand his manual ready to discharge his duty. His couch was a hollowed out stone, like a monument.

January 14th. (R. K. in E. K. January 13th.) St. Hilary, Bishop and Confessor (368 A. D.). The brave champion of the true faith against all the forces of Arianism, the faithful preacher of the Name of the Lord, the brightest light of the Gallican Church in his age, St. Hilary's memory may well be revered by Christians of every clime. He was Bishop of Poitiers, and may well be styled the St. Athanasius of the Western Church.

January 15th. (R. K.) St. Paul, the first Hermit (342 A. D.). When the Decian persecution raged, Paul, a rich young Egyptian Christian, fled into the country, and afterwards sought a safer resting-place in mountain solitudes in a large cave. A palm tree grew beside the entrance, and gave him food and clothing. Wild beasts prowled around. Ravens brought him bread. Hither came St. Anthony to visit the aged hermit, and anon buried him in the cloak which Athanasius had given him. A vision revealed to him the happy end of the holy man who was borne upwards by hosts of angels to Paradise.

January 16th. (R. K.) St. Marcellus, Pope and Martyr (A. D. 310). He perished in the last persecution of pagan emperors, and suffered under the Emperor Maxentius, who is said to have compelled him to groom horses in the church at Rome that now bears the Saint's name, where he perished from ill-usage.

January 17th. (R. K.) St. Anthony, Abbot. The story of the life of this saintly hermit is well known, how he was tempted by demons in the forms of lions, bears, leopards, bulls, serpents, scorpions and wolves, how he lived twenty years in a deserted fort beyond the Nile, the abode of reptiles which fled at his approach. He was said to have been originally a swineherd, and is therefore usually represented as accompanied by a pig. At his feet in the picture of Pisano in the National Gallery, London, there is a pig, and in Westminster Abbey, in Henry VII. Chapel, St. Anthony appears as a bearded figure in frock and scapular, with a pig at his side. Sometimes we see a goat, a symbol of evil, at the side of the Saint, as Satan, disguised in that form, is said to have tempted him.

January 18th. (E. K.) St. Prisca, Virgin and Martyr. The symbol of this youthful martyr, who died for her faith at the early age of thirteen years in 268 A. D., during the Diocletian persecution, is a lion which lies at her feet or stands at her side. This day is observed at Rome as the festival of the Chair of St. Peter.

January 19th. (R. K.) is observed as the feast of the good Bishop, St. Wolstan of Worcester, the Patron Saint of the Cathedral, the last of the English bishops who retained his see under the rule of William the Conqueror. He revived a type of the piety which had not been

seen in England since the days of St. Aidan, St. Chad and St. Cuthbert, and was remarkable for that sweet simplicity of goodness which is so attractive in the Celtic saints. The legend tells the story of his retention of his see when he was ordered to relinquish it by the Council at Westminster on account of his ignorance of the French language. He had received his pastoral staff from King Edward the Confessor, he said, and to him alone would he give it. So he placed it on the Confessor's tomb, when the solid marble cleft and took in the staff, and neither king nor prelate could pluck it out, until the Saint put forth his hand, and the staff was restored to him. He rebuilt the church and monastery at Worcester, founded by St. Oswald, and wept over the ruins of the former house, saying, "We poor wretches destroy the Works of our forefathers only to get Praise for ourselves. That happy Age of Holy Men knew not how to build stately Churches; under any Roof they offered up themselves living Temples unto God, and by their examples excited those under their care to do the same; but we on the contrary, neglecting the Care of Souls, Labour to heap up Stones." In his Cathedral there is a figure of the Saint. One of the bishops holding the head of the monument of King John is doubtless intended to represent St. Wolstan, the other being St. Oswald. They are shown as wearing mitres and holding censers. In the modern episcopal throne there is a statue of St. Wolstan.

Neurdein Frères

ST. VINCENT-DE-PAUL—FALGUIÈRE

January 20th. (R. K.) SS. Fabian and Sebastian. (E. K.) St. Fabian, Pope and Martyr. Eusebius states that when the brethren were assembled at Rome for the election of a Pope after the death of Anterus, a dove descended and rested upon the head of Fabian after the example of the Holy Ghost, and that the same Holy Spirit moved the whole multitude to declare that he was worthy of the bishopric, and to elect him to the see. He was martyred in 251 A. D. during the Decian persecution. No saint has been more frequently represented in Art than St. Sebastian. He was martyred in 287 A. D. A citizen of Norbourne, and a favourite of Diocletian, he was made commander of the prætorian guards. Under the military cloak he proved himself a true soldier of Christ and consoled the martyrs in their trials, urging them to stand firm. He was at length betrayed to the Emperor, who ordered him to be led to an open plain and shot at by soldiers as a target. His wounded body was discovered by Irene the widow of Castulus, who had also been martyred. Again he bore witness to the truth and denied that the Christians were enemies of the Emperor or the State. Diocletian ordered him to be flogged to death, and his body cast into the "cloaca maxima." The corpse of the brave martyr was, however, rescued and buried in the catacombs. Artists have loved to depict the tragedy, and have bestowed upon it all their skill. The Saint is usually represented naked, bound to a tree and pierced by arrows. Bellucci painted a picture of him accompanied by Faith and Charity. Giovanni Benvenuto, or Dell' Ortolano depicts him together with SS. Roch and Demetrius. Antonio Pollaiuolo painted a noble picture of the martyrdom with figures of his executioners discharging their arrows. In the Vatican there is a painting on this subject by Pinturicchio, and in the Uffizi Gallery, Florence, Giovanni Bazzi, styled Il Sodoma, depicted the martyrdom and shows an angel descending to crown the Saint. He appears also in the "San Sebastiano" of Titian and in the "Madonna and Saints" by Giovanni Bellini. Many other examples might be given.

January 21st. (R. and E. K.) St. Agnes, Roman Virgin and Martyr. She is regarded as the Patron-Saint of virgin purity. Rejecting the offers of marriage, and declaring herself a Christian, she was condemned to stand naked

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ST. MARTINA—N. MENGHINO

in a public place. Only one base man presumed to gaze at her, and was struck by lightning. She was finally beheaded. The lamb is the symbol of St. Agnes. The "pallia" sent by the Pope to the Archbishops of various provinces were usually made from the wool of two lambs blessed by the Pope on the feast of the Saint. Another emblem is a dove bearing a ring to this virgin bride of heaven. In the church of St. Agnes at Rome, she appears in the centre of a large mosaic.

January 22nd. (R. and E. K.) St. Vincent, Spanish Deacon and Martyr, also St. Anastatius in Roman Kalendar. St. Vincent, whose memory is preserved by the Cape that bears his name, archdeacon of Saragossa, Patron Saint of Lisbon and Valencia, suffered terrible tortures: he was roasted, salt being thrown upon his wounds, cast upon a bed of shells in a dark dungeon, where the angels' songs brought him sweet solace, and his corpse was thrown into the sea. The fish respected the Saint's body which was borne to the shore. His emblem is the raven which guarded the Saint during his voyage. St. Anastatius died for the Faith in Persia after great sufferings. His emblem is the horse, legendary history declaring that he was torn in pieces by wild horses.

January 23rd. (R. K.) St. Raymond of Pennafort, a Spanish Confessor of Barcelona, in 1275 A. D. He was a Dominican and the introducer of the Inquisition into Spain. His symbol is a cloak spread as a sail, in allusion to the legend of his having crossed the sea by its aid from Majorca to Barcelona.

January 24th. (R. K.) St. Timothy, Bishop and Martyr. He was Bishop of Ephesus, and was slain by the worshippers of Diana A. D. 97.

January 25th. (R. and E. K.) The Conversion of St. Paul. Painters both ancient and modern have loved to depict the scene. The symbol of the Saint is a sword, by which he was beheaded.

January 26th. (R. K.) St. Polycarp, Bishop of Smyrna and Martyr. The details of his holy life are known to all students of early Church history. We can hear that voice that spake to him when entering the "stadium" the scene of his martyrdom, "Be strong and play the man, Polycarp," and that brave reply to his accusers, "Eighty and six years have I served Him, and He did me no wrong; and how can I blaspheme my King that has saved me?" The flames refused to burn the Saint; the odour of frankincense came from the holy martyr's frame. When a soldier was ordered to kill him with a sword, the blood of the martyr quenched the flames, and a white dove rose from his ashes and soared heavenwards. This white dove in Christian art became the symbol of the Saint.

January 27th. (R. K.) St. John Chrysostom, Bishop, Confessor and Doctor of the Church. He was a native of Antioch and became Bishop of Constantinople, renowned for his piety and eloquence, and styled "the golden-mouthed." He aroused bitter hostility by his condemnation of vice. His enemies succeeded in causing him to be exiled to Armenia and then to Pityrus, where he died giving glory to God for all.

January 29th. (R. K.) St. Francis de Sales, Bishop and Confessor. He was Bishop of Geneva and died in 1622. He founded the order of nuns of the Visitation of the Blessed Virgin, and was a holy, pious and worthy prelate. He admired architecture, painting, music and nature, and deemed them mystic ladders for the purpose of mounting to God. He is often represented in art as holding his heart in his hands.

January 30th. (R. K.) St. Martina, Virgin and Martyr. The Roman Breviary gives an account of her sufferings at Rome during the reign of Alexander Severus, and of the marvels which attended her martyrdom.

January 31st. (R. K.) St. Peter Nolasco, Confessor. He was a Spanish Saint who died in 1256, and the founder of an Order for the redemption of Christian captives among the Moors.

Chronicle and Comment

Amongst the humours of "religious journalism" may well be counted the essays of the amateur art critic. In a recent issue of one of the Church papers, in commenting with deep admiration on a certain piece of ecclesiastical decoration just unveiled in a well known church, the commentator writes,—"The painting of the 'Magnificat' is unique. There is a Botticelli of the same title in Italy, but it is a conventional picture of the Virgin and Child, the Virgin holding a book and pen." This, of one of the great pictures of the world, beside which any other treatment of the same subject is, and must forever remain, mediocre and unimportant, is worthy of preservation. To find the "Madonna of the Magnificat" relegated to the category of the "conventional" is an experience that balks the maddest imagination.

A highly gifted and Catholic-minded architect, who was, perhaps, still better known as an accomplished literary ecclesiologist, has passed from earth in the person of Mr. J. T. Micklethwaite, F.S.A., architect to Westminster Abbey. Among his more important literary productions are "Modern Parish Churches," 1874, and "The Ornaments of the Rubric," the first publication of the Alcuin Club, both having long been recognized as standard works of reference. His architectural work is embodied in a number of notable new churches and in the restoration of numberless old ones. He designed the very beautiful new rood screen now partly erected in the Church of St. Mary Magdalene, Munster Square, of which he was a devout member. For the coronation ceremony of King Edward VII. he designed the copes, high altar frontal, and pall for St. Edward the Confessor's shrine. He also designed and gave the lovely little "Calvary" that is such a striking ornament of the altar at the foot of the shrine. He had been for many years a prominent member of the Society of Antiquaries, and was one of the founders of the St. Paul's Ecclesiological Society, the Alcuin Club, and the Henry Bradshaw Society. Mr. Micklethwaite was essentially an ecclesiastically minded architect and antiquary: a man of singularly independent, refined, and elevated ideas on Church architecture and all matters pertaining to ecclesiology. May he rest in peace!—The Living Church.

Glastonbury Abbey is for sale! The site of one of the earliest churches in Britain, connected with the legendary tradition of Joseph of Arimathea and the Holy Thorn, the burying place of saints, martyrs, confessors and kings, amongst whom are Dunstan, David, Aidan and Gildas, where pilgrims flocked from every country in Christendom—it is melancholy to think of this holy spot being sold under an auctioneer's hammer. And yet, perhaps it is for the best. The ruins sadly need reparation. Frost and rain will work terrible mischief on the unprotected rubble walls. Beautifully carved stones and delicate tracery of windows are lying about in rubbish heaps. The desecration of light-hearted holiday makers with their brass bands and dancing is not a pleasant reflection. Some say that an American gentleman has bought it: others that the Roman Catholics in England are about to buy the ruined Abbey. Perhaps the Church of England may make an effort to acquire it, or the State purchase it, and make it a national monument. Whatever its ultimate fate, let us hope that its ruined glories may be restored and its sanctity recovered and preserved.

The preservation of the picturesque ruins of English Abbeys is an important work. Everyone knows the beautiful Abbey of Tintern. It is now a national monument, and the Commissioners of woods, forests and land revenues of England have been active during the present year in preserving its remains. The workers have reset the central mullion and what remained of the tracery of the great east window, and have made the gable over it and the adjoining walls safe. They have been at work in the south transept on the staircase at the southwest angle, the south wall and adjoining gable, making secure the coping and springer. The open joints in the walls have been pointed, and the tops of the walls, where exposed to the weather, have been made sound and protected. Considerable work has been done in connection with the passage above the arcades, the floors having been made weather-tight, and some large openings built up. Much work remains still to be done in connection with the eastern arch of the tower and with the north transept and stair.

By a codicil to his will the late Earl of Leven and Melville, who died on August 21, gives a maximum sum of £40,000 to his trustees for the reparation and restoration of the chapel for the Order of the Thistle. The Revolution frustrated King James II's project to establish, or revive, the Order of the Thistle with its chapel in the Abbey Church of the Holy Rood. The now ruined chapel was not built as the chapel of the palace, but represents the church of the religious house which King David I. founded for some Augustinian Canons Regular in 1128, and which formed the parish church of the Canongate.

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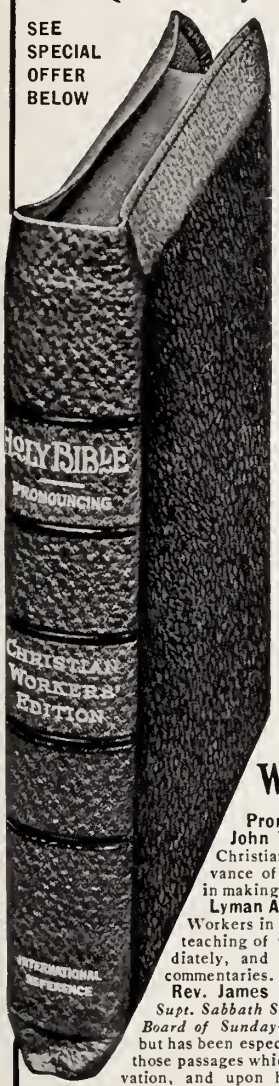

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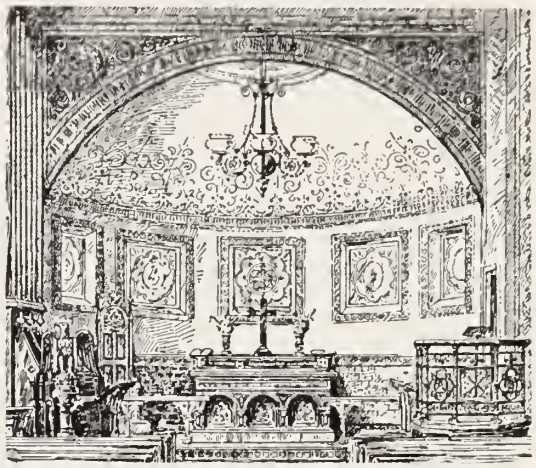

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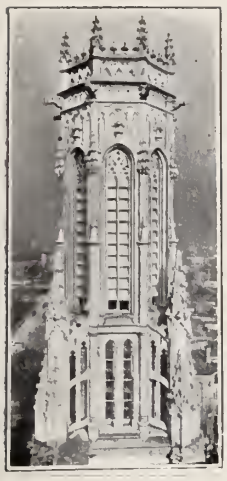

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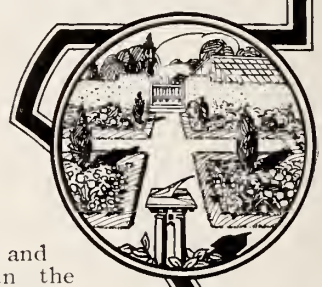

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Entered as second-class matter April 1, 1907, at the post office at Philadelphia, Pa., under the Act of Congress of March 3, 1879

PUBLISHED MONTHLY BY
THE JOHN C. WINSTON CO.
1006-1018 Arch Street, Philadelphia, Pa.
Yearly Subscription, $5.00. *Single Copies, 50c.*

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Flemish. Circa, 1500.—Victoria and Albert Museum, London

The Magazine of Christian Art

Vol. 1 MAY, 1907 No. 2

Ecclesiastical Tapestries

W. G. Thomson

THE word "Tapestry" has two meanings. In its broadest sense it may be applied to any hanging used for decorative purposes, but in the interests of clearness it is better to limit the use of the term to a hand woven material closely resembling rep cloth in structure and appearance, in which the picture or design forms an integral part of the fabric.

The origin of tapestry-weaving is lost in the mists of antiquity. In the "Hypogeum" of Beni-hassan (dating about 3000 B. C.) there occurs a mural painting of a loom which seems especially adapted for tapestry-weaving—it contains all the essential parts of the mediæval and modern looms. The most ancient specimens of tapestry extant were made in Egypt about 1500 B. C. They were discovered in the tomb of Thoutmôsis III. and are now exhibited in the museum at Cairo. If not of ecclesiastical character these are interesting in being not far removed in date from the hangings in the tabernacle of Moses (Exodus xxvi), and it is probable that the Vail with its cherubims "of cunning work" was of the same material.

The literature of ancient Greece is full of allusions to tapestry-weaving. In Homeric times it was the favourite occupation of women of high rank, and some late Greek specimens of tapestry (about 400 B. C.) are preserved in the museum of the Hermitage, St. Petersburg. Of the art in its application to dress-material, numerous specimens have been brought to light from the Coptic and Mohammedan cemeteries from the first to the twelfth century, in Egypt. References to tapestry occur in the Northern Sagas and the Elder Edda.

Little is known of art-work during the dark ages following the Gothic invasion of Western Europe, but tradition has accredited its revival to the monastic institutions. The Northern invaders derived from their pagan beliefs some superstitious reverence for the priesthood and respect for its property. Thus, in some cases, the monks kept alight the lamp of Art, practising illumination, weaving, etc., and the liberal Arts were enabled to rally and develope under shelter of the monasteries. Certainly the early records of tapestry are all in connection with ecclesiastical institutions. In 795, Radon, Abbot of St. Vaast, Arras, reconstructed the church and used many magnificent tapestries in its decoration,[1] while in 840, St. Angelm of Norway, Bishop of Auxerre ordered hangings for his church.[2] The Abbey of St. Florent of Saumur was the centre of a large textile manufactory and in 1133, Abbot Matthew of Loudon had two hangings made for the choir, the scenes being taken from the Apocalypse: the nave of the church was hung with tapestries depicting lions, centaurs and hunting scenes.[3] Another very famous manufactory was situated at the monastery of Poitiers, some of the tapestries representing portraits of Kings and Emperors.[4] Many gifts of tapestries to English Churches are recorded. The Abbey of Croyland received two large foot-cloths woven with lions, and two shorter ones trailed all over with flowers from Abbot Egelric II. previous to the year 992.[5] An inventory of Exeter Cathedral made about 1327 enumerates many hangings of earlier date, one of special interest being a large English tapestry of fretted pattern.[6] The Abbey of St. Alban contained tapestries depicting the life of St. Alban, the finding of his body, the parable of the man who fell among thieves, and the prodigal son.[7] About 1330, the Abbot of Glastonbury presented a "Tree of Jesse" to his convent for the decoration of the choir, and another hanging of the same subject for the Abbot's Hall.[8]

Many of these tapestries were doubtless of local manufacture. What a glimpse we get of monastery occupations from the account contracted by Simon, Abbot of Ramsey, when he journeyed up to London in the year 1316! "pro weblomis emptis. . . XXs., et pro staves ad easdem. . . Vjd., Item pro iiij shittles pro eodem opere. . . ijs. Vjd. Item in j slay pro textoribus. . . Viij d."[9] A monk of Canterbury practised the craft in later times. An inventory of the cathedral goods made about 1563 contains a quaint entry of four pendants of Arras wrought with gold and two fronts for the same. . . "sometime made by one heretofore a monk of this house."[10] The earliest recorded tapissiers were

connected with convents and generally appear as witnesses of deeds. "Fredericus, Tapifex de familia ecclesiæ" signed a document relating to the convent of Chiemsee in 1177.[11] The power of the Church at this period was at its greatest, and its possessions enormous—in England about one-half of the land belonged to the religious bodies. Then came the Crusades when a surging mass of Europeans swept eastwards, with constant going and returning for an hundred years or longer. The effect of this movement was evident everywhere. The wealth and luxury experienced in the East created new tastes in the returned knights, and the precious fabrics they carried home gave new ideas and stimulus to the Western craftsmen.

It is remarkable that the earliest known ecclesiastical tapestry bears strong evidence of Eastern influence. Formerly in the Church of St. Gereon, Cologne, this hanging is now represented by two fragments in the museums of Nuremberg and Lyons, and a piece of the border in the Victoria and Albert Museum. Originally a long and narrow strip, the tapestry was decorated by a repeating pattern, the chief feature of which was a circular

THE VIRGIN AND CHILD—FLEMISH, ABOUT 1500

The Museum, Madrid

band enclosing animals on a background of triangular spots. A border with floriated bands issuing from grotesque masks framed the whole, which, excepting the animals, is characteristically Western in style. The Western craftsman must have copied the circular medallion from some fabric brought from the East, adding a background and border of his own. Two very early German tapestries are to be seen in the Cathedral of Halberstadt. These, in common with most early hangings, are long and narrow, and the principal subjects are Christ with the Apostles, the life of Abraham and that of Jacob.

The favorite place for the display of tapestries in churches of the Middle Ages was the choir, while on high festivals the body of the church was decorated in a like manner. Tapestry was used for altar pieces, altar frontals and carpets.

To see a cathedral draped with tapestries a visit should be paid to Angers (Maine-et Loire), sometime between the "Fête-Dieu" and the month of October. The nave and transepts are hung with seven large tapestries of the Apocalypse woven about 1377 by Nicolas Bataille for Louis I., Duke of Anjou, while many beautiful specimens of later date are disposed round the building. The Apocalypse was first hung in the Great Hall of the Castle of Angers, and was bequeathed to the chapter of the cathedral by the Duke's grandson, King René of Anjou in 1480.

Ecclesiastical tapestries often constituted valuable presents to sovereigns and princes. Philip the Good, Duke of Burgundy, bought six rich hangings, in 1423, of scenes from the life of Our Lady for presentation to Pope Martin V.[13] and about 1440 he sent to the successor of St. Peter a rich tapestry depicting the "three moral histories of the Pope, the Emperor, and the Nobility."[14] A very interesting account of the actual manufacture of church tapestries is given in a document published by M. Guignard. The authorities of the Church of St. Magdalen, Troyes, finding they had some money to spare, resolved to provide a set of tapestries for the choir. A Jacobin brother named Didier, who was well versed in the legendary life of the Saint, wrote a series of incidents embodying her history, and Jaquet the painter-monk translated these into small pictures. Then Poinsête, the seamstress, sewed bedsheets together upon which Jaquet assisted by Symon, the illuminator, made the full-size models for weaving. The church authorities consulted with Thibaut Clément, and his nephew, (tapissiers) regarding the execution of the models in high-loom tapestry. Didier, at this stage, revised his accounts, inserting such items as the cost of the wine drunk by the tapissier and the said brother (himself) in their consultations regarding the life of the Saint. When the tapestries were woven they were handed over to Poinsête who lined them, adding cords for their suspension. They were then hung up on the iron crooks Bertram the ironworker had fastened to the wooden beams set up in the choir by Odo, the coffer-maker.[15] This took place about 1426.

PORTION OF A CHAPEL HANGING—LATE XV. CENTURY

Winchester College

One of the finest tapestries in existence is exhibited in the treasury of the cathedral of Sens. It is of French workmanship and represents the coronation of Our Lady, with Solomon crowning Bathsheba on the left, and on the right Ahasuerus and Esther.

A most beautiful altar-piece in tapestry belongs to the Victoria and Albert Museum. The subject is the Adoration of the Infant Jesus, Who is seated on the lap of the Virgin in the centre of the com-

position. To the right are adoring angels, balanced on the left by figures illustrating the adoration of the holy ones of earth; while disposed behind the Virgin are figures of peasants, showing the adoration of the common people. The upper corners are filled by groups of angels, singing and playing stringed instruments. The foreground is a flower-bed, the leaves and blossoms being reproduced with a truth to nature and a fineness of shading comparable only to the illuminated pages of some missal. The border is composed of Provençal roses on a background of gold and silver, and is adapted at the corners to fit a special framework. The finest silks and wools have been used for the weft, enabling the weaver to reproduce the most subtle drawing with accuracy.

A fine description of tapestries used for church decoration appears in Henry Bradshaw's "Life of St. Werburgh." The subject was the History of the Old Testament:

"The story of Adam there was goodly wrought,
And of his wyfe Eve, bytwene them the serpent,
How they were deceyved and to theyr peynes brought.

and of the New:

"Next in order (en) suynge, sette in goodly purtrayture
Was our blessed Lady, flowre of femynyte
With the twelve apostles echone in his figure."[12]

Portions of a chapel-hanging of unusual type are exhibited in the chapel of Winchester College. Originally the design of this tapestry consisted of a series of eight vertical strips or "pales" alternately blue and red, ornamented with a fifteenth-century diaper. Upon this field were disposed three horizontal series of eight emblems each. The top row consisted of white roses alternating with the sacred monogram in golden colour, and upon the second and seventh emblems armorial shields—azure, three golden crowns one above another—were superimposed. The second series of devices consisted of the same monogram, alternated with red and red-and-white roses. In the middle of this series was the Agnus Dei, with two sprays of roses springing almost horizontally to the left and right, the Lamb resting on a red rose. The lowest series of emblems was probably similar to that at the top.

The most famous of all ecclesiastical tapestries are the "Acts of the Apostles" in the Vatican. Raphael received a commission from Pope Leo X. to paint the full-size models which were carried out in tapestry by the chief master-weaver of Brussels—Peter Van Aelst. There were, in all, ten panels, wrought of the finest silks and wools with a profusion of gold and silver thread, and their arrival in Rome created the greatest enthusiasm. Pope Leo died two years later, and the tapestries were "pawned." Then followed the sack of Rome in 1527, when several panels were stolen and carried to Constantinople, to be restored to the Vatican later, where they remained until the entry of the French troops into Rome. Falling into the hands of a syndicate of dealers, the Raphael tapestries were exhibited in the Louvre, but Pope Pius VII. succeeded in purchasing them and about 1808 they again re-entered the Vatican.

The most beautiful ecclesiastical tapestries belong to the sixteenth century, after which degeneration in design and execution became marked. The seventeenth century manufactories at Mortlake and the Gobelins produced comparatively few—mostly replicas of the "Acts of the Apostles," but a number were made in the Florentine manufactory. For ecclesiastical tapestries at the present day we turn to the English workshop set up by the late William Morris. Of late years it has produced "The Star of Bethlehem" "Angeli Laudantes" and the "Building of the Temple" from designs by Sir Edward Burne-Jones.

1. M. Ghesquière, "Acta sanctorum Belgii," Vol. ii. p. 27.
2. M. Jubinal, "Recherches sur l'usage et l'origine des Tapisseries à Personnages," p. 13.
3. Ibid. p. 14.
4. Ibid. p. 15.
5. The Rev. Daniel Rock, "Textile Fabrics, S. K. Museum Handbooks," p. 103.
6. Oliver, "Lives of the Bishops of Exeter: History of the Cathedral," etc., pp. 316-17.
7. Rock, "loc cit." p. 96.
8. Warton, "History of English Poetry," Hazlitt Ed., Vol. ii. pp. 192-3.
9. Rock, "loc. cit.," p. 96.
10. J. Wickham Legge, F. S. A., and W. H. St. John Hope, "Inventories of Christ Church, Canterbury," p. 222.
11. M. Eugene Müntz, "L'Art," June, 1882.
12. Warton, "loc. cit."
13. M. le comte de Laborde "Les ducs de Bourgogne," Vol. i. p. 196.
14. Ibid. p. 383
15. M. Guignard, "Mémoires fournis aux peintres chargés d'exécuter les cartons d'une tapisserie destinée à la collégiale de Saint-Urbain de Troyes, représentant les légendes de saint Urbain et de saint Cécile," pp. 9-10.

The Gothic Afterglow in Oxford

Louise Imogen Guiney

JESUS COLLEGE, FIRST QUADRANGLE (*temp. Eliz.*)

PERSONS endowed with the historical sense are sure to be struck, sooner or later, by the fact that architecture promptly began to die as soon as Faith got its great wound in the Reformation. Henry VIII. and Elizabeth, bent only on defying the Holy See, managed inevitably to destroy that enchantingly and uniquely English thing, the Perpendicular style; the look of the death-fright, as it were, is yet plain, to any instructed eye, on the face of the splendid parish churches of that date, whether they be ruined or restored. There was to be, for them, no further evolution; that old orderly blossoming from age to age was done, and there was nothing but confusion and mongreldom ahead. When after a pause, men began to pile up stones again, they did it in a structural jargon which showed that the curse had come upon Babel. Something had happened to Christianity, and architecture was the first to find it out. For architecture, always the most intimate of all possible expressions of the heart and moral temper of a people, has its roots in the secret places of national consciousness; the idea of God cannot suffer change there without some effect upon the visions of the most sensitive of all the arts. One finds, all over England, Late Perpendicular churches, like accusing ghosts or unwilling "Hermæ" to mark the end of the glories of feudalism. Those vast arch-spaces and many mullioned windows, the high-hung, lace-like roofs, the walls ornate within and without, remain in their distinctive and proud grace, but under a sudden and cruel and never-lifted ban of childlessness. If anywhere the conservative spirit lingered, there and there only should we expect to find, not indeed an efflorescence of beauty against such fearful odds, but at least an intellectual life continued as if in a sheltered dream, a reflex action of Gothic genius, smiling on awhile in the "rigor mortis" of a State religion. In Yorkshire and in Somersetshire, where Catholicism died hard, such was the case. Very notably, and for much more than a hundred years, was it the case in Oxford. The character of her astonishing post-Reformation architecture was determined by her astonishing loyalty to a proscribed belief which in every period has shown itself able under right conditions, to inspire and evoke the fairest handiwork of man.

Cambridge, from the first, was a hotbed of the "new learning," and the nursing mother not only of Cranmer, but of an overwhelming majority of Reformed Churchmen of mark. The rival university, as Mr. Gladstone once said in a famous Romanes Lecture, gave itself up to the making of "papist recusants." A thrilling chapter could be written on the fate of Oxford under the time-servers and bullies, the King's Commissioners, the Zwinglians, and Cox, my Lord Bishop of Ely. The atrocities of the Tudor day are little known to our reading public. Hundreds of Oxonians, chiefly Heads of Houses, Fellows, Scholars, Deans and Canons, were deprived and imprisoned for contumacy, i. e., for retaining the religious tenets of their youth, and their own rights of conscience; many of these were expatriated, but most of them died in their dungeons, or made their heroic end on

GARDEN FRONT OF WADHAM (*temp. Jac. I.*)

Tyburn Tree "pro vera fide et sedis apostolicæ primatu." The very flower of Oxford excellence, men like Campion, Martin, Stapleton, Allen, Ford, Story, and Heywood, were driven into exile, and hounded to death. Details can be had from the pages of Yepes and Sanders, and Bridgwater, and Anthony Wood, and Challoner, and the fearless modern and Protestant chroniclers of that "ever-blessed" era; enough to cite the general fact here, as ample explanation of a synchronous æsthetic phenomenon. If, then, through a long period of unexampled coercion, the Gothic spirit was alive and strong in Oxford, it was because every nook and cranny of the place swarmed with men whose convictions, open or secret, were those of their Catholic ancestors. Almost every bit of Oxford masonry, from the year of the break with Rome to the beginning of the Civil Wars, is so much protest and controversy; and even later than that, it betokened a local influence intensely individual and hesternal, which, (particularly in regard to manor-houses and their chapels,) leavened the whole countryside for leagues about. Certainly, nowhere else in England did the seventeenth century dare so to speak in the accent of the past, out of a mood not tamely imitative, but consanguineously sympathetic; nowhere else did the "Palladians," called in to make a clean sweep of abhorred antiquities, grow scrupulous, and end by approximating their own work to the pathetic loveliness which they were expected to destroy. A Roundhead general, in his time, saved the Bodleian from harm; a Roundhead tradesman saved the sculptures over the gateway of Chichele's College, which was dedicated to the English dead of Agincourt "and all Christen Soules." The spirit of place, at least up

FELLOWS' QUAD, MERTON COLLEGE (*temp. Jac. I.*)

to the Revolution, was too strong for what used to be called the "March of Mind." It lived on, and struck root, and for long had everything its own way, as we shall see.

After Wolsey's fall, and the appropriation of Christ Church by the King, there was little building in Oxford for twenty troubled years. In 1555, under Queen Mary, arose the two great colleges now known as S. John's and Trinity; refoundations on ancient Cistercian and Benedictine ground, in both of which most of the original work was preserved. Sir Thomas White, the founder of S. John's, formerly S. Bernard's, and Sir Thomas Pope, the founder of Trinity, formerly Durham College, were Catholics, and appointed Catholic Presidents and Fellows by way of fortifying the new institutions through that anxious time when no men knew what the upshot of the religious turmoil was to be. These two colleges (Trinity in somewhat less degree) along with Worcester College, once Gloucester Hall, continued to be the headquarters of the more passive recusant scholars, living in retirement under Elizabeth and James. As might be expected from the influence of environment, the oldest portions of S. John's are no more true to local precedent than are the various charming, early buildings, dating from 1571 to 1630, of Jesus College, which was the only Welsh, and the first definitely Protestant, foundation of the university. The enthusiastic example of Dr. Hugh Price was not followed, until our day, by those of his own school of thought; and the next college in point of time, Wadham, still one of the unchanged and perfect grey jewels of Oxford, was a product, again, of Catholic munificence. In 1610, Sir Nicholas Wadham, a Somersetshire squire, being dead with an unfulfilled dream in his heart, his widow, Dame Dorothy, laid it upon herself most laboriously and intelligently to carry it out. Wadham has an unique beauty almost quite mediæval; and it takes a minute examination of moldings and scroll-work to distinguish the chapel from good work of Richard III's or Henry VII's reign. Wadham Chapel, and the entrance to Christ Church hall, are two first-rate shibboleths with which to trap the unwary critic visiting Oxford; either, indeed is bound to upset all calculations or prepossesions, for one is always sure to be ante-dated by a hundred and the other by a hundred and fifty years! Contemporary with Wadham was the east wing of the university or Bodleian Library, flanking Duke Humphry's adorable fifteenth century room, with an addition entirely worthy of it; this addition (familiar to thousands of tourists) comprised the great window; the Proscholium under; the exterior panelling; and the low winding stair, all in perfect harmony with the original portion of the most beautiful library in the world. Across the gravelled enclosed space stands an ironic joke: this is the Old Schools Tower, pretty but tame, with its tiers of Grecian columns of all five Orders, under Gothic turrets, funnily and flatly impacted upon the traditional Oxford style. The little screen or super-portal at Wadham, bearing the portrait statues of the founders, is very like it, and there is a similar and contemporary witticism at Merton. On that lofty dais, under his baldachin of Headington stone, sits King James I., with two young obsequious allegorical figures ever attendant, and atoning to him for modern sniffs or smiles. There was begun in his reign, too, but finished in

THE OLD SCHOOLS TOWER AND WEST SIDE OF QUAD
(temp. Jac. I.)

INTERIOR OF LINCOLN COLLEGE CHAPEL (*temp. Car. I.*)

that of his son the second and smaller quadrangle of Lincoln College, with its cedar chapel, and also the south east or Fellows' quad of Merton. After these exquisite things arose in succession, the first quad of University College, with its less admirable but striking hall and the chapel; the Convocation House, with the west wing, afterwards called the Selden wing, of the Bodleian over it; the chapel and hall front, always extremely attractive, though feebly handled, of Oriel; and the greater part of S. Edmund hall, spreading on its very secluded site: work roughly covering the years between 1630 and 1650. The east window of Jesus College chapel, facing the Turl, and the worthier east window of S. Mary hall,—precious bits of Carolian craftsmanship in their way, which is the older way,—were put up respectively in 1636 and 1644, while before 1644 had begun over at the cathedral a rage for Flemish glass, involving a wholesale and deluded destruction of Decorated tracery. The porch of S. Mary the Virgin was added to a Perpendicular church by Laud's chaplain, his mason, Dr. Morgan Owen, and Nicholas Stone, in 1637: the famous porch, so fussily "classical" in the upper sections, but saved from ugliness forever by its romance, its perfect proportions, and its comely twisted columns, somewhat like those little Roman ones of the Confessor's Shrine in Westminster Abbey, which was set up under Henry III. Its interest for us here lies in the fan-vaulting over the entrance: significant, if incongruous. It is hardly possible, however, to regard the design of the Porch as characteristic of the time. It has not been noted hitherto how marked a resemblance it bears to a detail on the seal of Wolsey's foundation of Cardinal College, from "The Surrender in the Augmentation Office," as reproduced by Dugdale at the end of Volume II. of his Monasticon. This seal represents in the most symbolic way, the Blessed Trinity; then Our Lady, "Babe-in-Arm," and Saint Frideswide, the patron Saint of Oxford, standing on either side in a small Renaissance recess. The figures of Our Lady and the Holy Child here in their little pillared niche instantly suggest those magnified figures at S. Mary's, and it is not in the least unlikely that Laud, who had a great knowledge of Oxford antiquities, had called his chaplain's attention to the whole design (un-English but already sanctioned in loco,) as suitable for the adornment of the University Church. Three years later, in 1640, a great man, whom we know but as "one Smith of London," reverting to the purer type, imagined and wrought the marvellously fine entrance to Christ Church hall, the central stair pillar, the wide airy roof, and the graceful doors breaking away into vistas alluring to the eye: altogether the sweetest piece

ST. JOHN'S COLLEGE, EAST SIDE OF SECOND QUAD (*temp. Car. I.*)

GARDEN FRONT OF ST. JOHN'S COLLEGE (*temp. Car. I.*)

This and the illustration at bottom of preceding page are the back and front of the same building

of what may be called pure posthumous Gothic in all England. We do not get here, nor do we look for, the bold joy and the sense of wonder of the Bridge and Chapter house at Wells; but the work is lovely and calm and confident, and the date of it incredible, were it not an attested documentary fact.

All this stir and vitality in Oxford, especially during the ten years preceding the Great Rebellion, point to some one very operative force: that force was certainly Archbishop Laud, although the art-loving King's residence counted for much. The

—"towery City, branchy between towers,"

owes an infinite debt to Laud's lifelong thought and care. The erection of three sides of the inner quad of S. John's college, (1630–35) the two rich sculptured Italian colonnades, and the royal effigies by Hubert Le Sœur, with the celebrated purely English garden front, which stands back to back with all these, forming a mixed but most harmonious whole, was, as all the world knows, one of his regal gifts to his old university; and the labour of design and execution was carried out by none other than Inigo Jones, himself a Welshman and a Roman Catholic. Though Oxford lost Laud, in the very heyday of her need and his munificence, she did not quite lose, for a very long time, the heightened impulse he had given; and her architecture kept its true, though slowly fading, character, like an after-sunset flush. Various domestic buildings, which seem much earlier in point of time than they really are,—such as the so-called Old Rectory next S. Giles' church, part of Bishop King's pargetted palace in S. Aldate's and some very pleasant little stone or timber houses scattered in the south-easterly part of the town, date most unexpectedly from the Commonwealth. With the Restoration naturally, came a wave of Continental ideals. But the mood of Oxford constrained even the imagination of Christopher Wren, himself a Wadham man. His novice work,—if indeed it be his,—at Brasenose chapel, was curiously reminiscential and half-hearted, almost at the very time when he was designing the north wing of the formal garden quad at Trinity, and blithely planning that clean sweep of the Trinity antiquities which was happily averted by the gods. In the Sheldonian theatre, where his hand was free, he reared a highly convenient Roman monstrosity; but all Wren's patchworks in Oxford, even his buttresses against the Bodleian, flanking Exeter garden; are quite tenderly picturesque. Nothing is more interesting than his use of his chief agent of local compromise, the ogival arch, though he shackled it with alien and sometimes clumsy detail. (It sets you wondering why nothing definite, nothing dynastic, was ever made, then or earlier, of the ogee, after that suggestive divine demonstration long ago at York Minster, of what could be done with its complex strength.) Had Wren been a good Goth, he would actually have come in time to have caught up the torch of old-time English art, only then in the act of falling, at Oxford. As it was, being no mere heir apparent he capped the Tom Tower at Christ Church, in 1682, (under Dean Fell of the "I do not love thee" epigram) with a big finial certainly never contemplated by the thwarted substructure of Wolsey; but as it turns out, it is one of the most oddly endearing things in the panorama of the town. The north doorway in the Divinity school, ruthlessly broken through the great range of Perpendicular windows, in order to afford an imposing ingress to the university mag-

nates, when degrees are given, is also Wren's work. Like Tom Tower, it is a quasi-Gothic approximation, ogival in form: a tribute from the genius of the wilful master hand to the implacable genius of Oxford. Strange to say, his pupil, Nicholas Hawksmoor, when let loose at All Souls in the perilous reign of George II., absolutely refused to pull down or add to the founder's low-roofed quad, and rebuked the college for wishing to replace its own monastic perfections with what he was brave enough to call "new, phantastical, perishable trash!" His nondescript twin towers at All Souls, locally known as "the Cruets", are as quaintly effective as they can well be; without telescoping into themselves, or cutting up other disconcerted antics, they manage to look the church of S. Mary the Virgin steadily in the eye. To them, as to Dean Aldrich's remarkable spire, (designed about 1699 and erected in 1706) of All Saints church in the High, a partisan may feel desperately grateful. These singular erections will hardly sate a thirst for inspired English post-Perpendicular; but you love them for their parenthetical air, their courtesy towards what they know not how to advocate and will not abjure: the ineffable rags and tags of a bygone majesty. Following them came Wyatt and his horrors, which were mostly restricted, by an overruling Providence, to college interiors. Lastly, (1749) Gibbs put up the vast and stately Radcliffe, otherwise known as the Camera Bodleiana, and imagined, no doubt, that it would shame out of existence the so-called barbarous grey cloisters all about, and the ranges of poor old enchanted roofs, "gone to seed with pinnacles."

ST. MARY'S PORCH (*temp. Car. I.*)

The late Gothic of Oxford, as was inevitable, was never very spontaneous, and was never pushed onto any daring authentic end. It was only the sequence of a heart-sick hope; these buildings are things compounded of poetry, liberty of spirit, and sorrow, springing up on sacred soil out of season, and in unique array. There is nothing to match them. They can best be appreciated by calling to mind the bastard pomposities which from early Jacobean times down to Victorian, were adorning the face of the land, and arousing, all along, as by a paradox, the delighted approbation of men of taste like John Evelyn, and the scorn of men of taste like Horace Walpole. It is the glory of one illustrious and venerable city that when English architecture perished, she nevertheless tended for the next three or four generations, in the lineal way. When the more positive expression of her thoughts became impossible, there still gathered under almost every gate and porch, something in the way of hammer-beams, or groining, or bosses, or

ENTRANCE TO CHRIST CHURCH COLLEGE—THE HALL (*temp. Car. I.*)

ORIEL COLLEGE—HALL AND CHAPEL (*temp. Car. I.*)

ALL SOULS COLLEGE. TOWERS IN SECOND QUAD (*temp. Geor. II.*)

WADHAM COLLEGE, SOUTH SIDE OF FRONT QUAD (*temp. Jac. I.*)

CHRIST CHURCH, WEST SIDE OF GREAT QUAD, SHOWING TOM TOWER (*temp. Car. II.*)

imposts, which said their own say against the utilitarian block-building of idea-less bigwigs: to this day such little rebel nooks remain, the log-book, as it were, of Oxonian Confessors and Martyrs, Malignants, Non-Jurors, Jacobites and Tories. They make it plain how unlikely men are to forfeit their sense of beauty while they hold fast to a supernatural ideal, even if it be a diminished supernatural ideal.

More than welcome was the Gothic revival, homing into the drowsy courts of Newman's transfigured university: the great camera frowning the while, perhaps, in a very fury of donnishness! The modern building in the place has been, (speaking without prejudice) on the whole not discreditable. Keble College, which should have been a sensitive expression of the spirit and trend of the Oxford movement, as Wadham was of the counter-Reformation, and S. John's of the High Church under Charles I. and Laud,—Keble is, beyond doubt, a failure. But some more recent local work is more than good: it is a triumph, notably Mr. Jackson's and Mr. Bodley's. The disinherited tradition had fought heroically for its life; it may have been tranced, and not slain, on that favourable ground. It is surely awake and regnant now, and every new wall is or tries to be, (and this applies to civic as well as university effort) as loyal to a principle as is Nuremberg itself. Gothic continuity is, of course, broken; orders, so to speak, are invalid. Taste and genius can no more mend matters now than the Prayer Book of Charles II., time, in the judgment of adverse theologians, can mend the mishaps arising from the Edwardine Ordinal. But contemporary Oxford is good to look upon, and only specialists need be aware of the breach.

Meanwhile, students of the subsidence of great movements, those who love the dying colours of Alexandrine poetry and its counterparts, will always care very much for the ivied seventeenth century collegiate buildings which arose in such legitimate and thorough fashion, long after the national impulse had been stilled. They are not altogether what they were. Like the elder glories among which they stand, they have suffered by the addition of silly battlements, and by the shaving away of string-courses, hood-mouldings, and especially of transoms. The effect of the old schools buildings, exclusive of the Five Orders Tower, is quite spoiled by this last-named and deplorable touch,—only too characteristic,—of the "restorer." Jesus College now lacks transoms too, though, luckily, the windows of the much more modern garden front of S. John's retain them. The second quad of All Souls was, of course, built without them. (That one despised detail, had Hawksmoor thought of it in time, would have Gothicized his odd façade as all its elaborated parapets can never do!) But we must not look our gift horses in the mouth: we must be unconscionably proud of them, defects and all, seeing what they attain, and, beyond that, what they dreamed of and aimed at. A general local application may well be made of Faber's lines on S. Mary's spire, which is still the heart and symbol of the magic of Oxford. As he affectionately says:

> "Thrills of joy, and thoughts of good,
> Are strengthened in thy neighbourhood!"

THE CHAPEL OF ST. PETER'S COLLEGE, RADLEY, OXFORD

T. G. JACKSON, *Architect*

THE CHAPEL OF ST. PETER'S COLLEGE, RADLEY, OXFORD

T. G. Jackson, *Architect*

SANCTUARY OF ST. ALBAN'S, WESTGATE, LONDON

ST. MICHAEL'S, BROOKLYN—THE SANCTUARY

RAYMOND F. ALMIRALL, *Architect*

ST. MICHAEL'S, BROOKLYN—INTERIOR VIEW

RAYMOND F. ALMIRALL, *Architect*

ST. MICHAEL'S, BROOKLYN—THE PULPIT

RAYMOND F. ALMIRALL, *Architect*

ST. LUKE'S, EVANSTON, ILLINOIS

JOHN SUTCLIFFE, *Architect*

CHURCH OF THE HOLY ROOD, WATFORD, ENGLAND

JOHN BENTLY, *Architect*

Editorial

THE inevitable return into the world of the sound, ancient and indestructible idea of religious ceremonial as a fine art, and of its absolute necessity in public worship, is well illustrated by recent developments in the Presbyterian denomination in Scotland. We quote from a recent letter to the "Churchman," several passages which serve to show how vast have been the strides in this direction since the days of the zealous Jenny Geddes and her three-legged stool:

"The Scottish Church Society, founded in 1892, represents a doctrinal and, what is more noteworthy, a ritualistic tendency, and lays especial emphasis on (1) apostolic succession through presbyters, valid orders being insisted upon; (2) the real efficacy of the sacraments, and on this point very high doctrine is taught; (3) the assertion of the continuity of the Church. On the whole, the society's teaching is much like that of the high Anglican school with the episcopate left out. * * * In St. Giles' Cathedral in Edinburgh, the ritual is quite elaborate; the clergy are escorted to the chancel by a verger in gown and carrying a mace. The clergy wear cassock and gown. One curate reads the lesson from a fine lectern, the other reads the prayers. In a side chapel daily prayers are offered before an altar properly vested. In the wealthiest and largest parish in the city, St. Cuthbert's, there is a very fine altar of coloured marbles, a daily service is held and, on Fridays, the mediæval Litany of Dunkald is said. The ritualistic churches of the Scotch Establishment include some of the most influential parishes. In the beautiful church of St. Oswald in Edinburgh, there is a fine high altar and side chapel. St. Constantine's, a Glasgow parish of five or six churches (each equipped with altar, lectern, etc.,) is the richest living in Scotland. * * * Almost all the newer churches are more or less correctly arranged, the Church year is widely observed; cassock, gown and bands (occasionally coloured stoles), and generally academic hoods, are worn by the 'high' men among the clergy, while the black gown and bands are worn by the 'low' and 'broad' men. There are some churches much more extreme. At St. Margaret's, near Dundee, the font is placed by the door, a large altar is surmounted with cross and candles, and is vested with embroidered frontals. At the side is a credence table. The services are largely adopted from the 'Use of St. Andrew's.' The weekly Eucharist is taken from the First Prayer Book of Edward VI.; at the daily service Laud's liturgy is used and on Fridays the Litany of Dunkald. Besides this parish, there are a number of others where there is a weekly celebration of the Holy Communion. Among the extremists it is said that prayers for the dead have been taught, more or less openly, doctrinal views are united with ritual, and a decided sacerdotal tendency is represented. A Scotch minister has written to the writer that no new church is built nowadays or an old one restored without an altar of more or less dignity being provided; often but a simple oak table, in many churches it is handsomely carved, in others vested in cloth, silk, or velvet, and yet again is of rare marbles. In this minister's church a daily service has been held for fifteen years past, and he not only has a weekly Eucharist, but early morning Communions as well. This is also the case in some other churches. In short, the movement is a real and growing one and its checks have been but temporary. * * * Again, the writer has been informed that in some Scotch churches the procession of the Sacrament is kept up, the ministers bearing the elements around the church. This dates from the Reformation and is said to be a survival of Corpus Christi. In many churches the elements are elevated. There are vested choirs in some places. * * * At Barnhill, the communicants kneel to receive the Sacrament. They use the chalice veil, etc., in this parish, and there are candles over the font as well as on the altar."

✠

In vivid contrast with the above record of the recrudescence of sane and wholesome ideas as to art and religion, we may quote the following demonstration of desperation and wrong-headedness. It appeared in the New York daily papers of November 12, 1906, and we regret to say, has, so far as we know, never been denied:

"Vaudeville turns, as an adjunct to religious service, have been introduced by the Rev. Dr. Frank M. Goodchild, pastor of the Central Baptist Church in Forty-second street, and tonight the congregation listened with what were apparently feelings of mingled interest and surprise while a woman whistler warbled three tunes in the intervals between reading of the Word and the sermon. Dr. Goodchild believes in the efficacy of advertising and the last number of Gist, his church's paper, announced that it was the purpose of the trustees to do all that could be done to make the services of the church attractive.

"So the members of Dr. Goodchild's congregation were prepared for something unusual when they assembled this evening. They saw a grand piano on the rostrum, and in a front pew a young woman whom they recognized from her lithographs, which hung in the lobby of the Church, as Miss Ethel M. Palmer, 'artistic whistler.' Miss Palmer had her own accompanist, and when it came time to do her first turn she stepped briskly to the rostrum.

"A moment later birdlike notes interpreting the 'Mazanillo,' by Robyn, were chasing each other through the building. There was no doubt of the

artistic rendering of the number, but the privilege of applauding which is accorded a theatre audience was denied to the congregation, so the 'turn' was received in silence. After the sermon Dr. Goodchild consented to give his views regarding vaudeville as an accessory to religion. He said:

"'My object in making this departure from conventional lines is to see if by introducing a little musical novelty we could not fill the whole church on Sunday night. The Central Baptist Church is in the middle of a block in which are seven theatres. We have not a half-dozen families in the congregation who live within a mile of the church. We must draw on the floating church attendance, and it is with this in mind that the departure from regular lines was made.'"

And lest the singular episode chronicled in the last paragraph should leave a somewhat unpleasant taste, we may quote a more encouraging incident, also recorded by the public press of February 3, 1907. At a meeting of the New England Chapter of the American Guild of Organists, the Rev. Dr. Lyon, an Unitarian minister of Brookline, Mass., took a strong stand in favour of at least one imperative reform in religious art. To quote from the printed reports:

"Rev. Dr. Lyon took a strong stand against the church quartet choir, and expressed his wish to see quartets driven out of all churches. Dr. Lyon said that a more solemn church service was wanted, with congregational singing. 'I often ask myself by what evangelical system the quartet has been foisted on the church,' he said. 'The Catholic Church employs the devotional and emotional power of organ music in a way that the Protestant churches have not been able to do. Until we do the same thing we shall not have a solemn and real religious service in the Protestant churches. The other day in Roxbury, I entered the Roman Catholic Mission Church. The sonorous sound of the organ, played with the deepest religious feeling, imparted religious enthusiasm and gave me a mighty spiritual uplift. It seems to me that the Catholic Church has mastered the dramatic and emotional power of the organ. In scarcely any Protestant Church do I find the same uplifting and spiritually appealing power which is imparted by the ceremonies and the music of the Catholic Church."

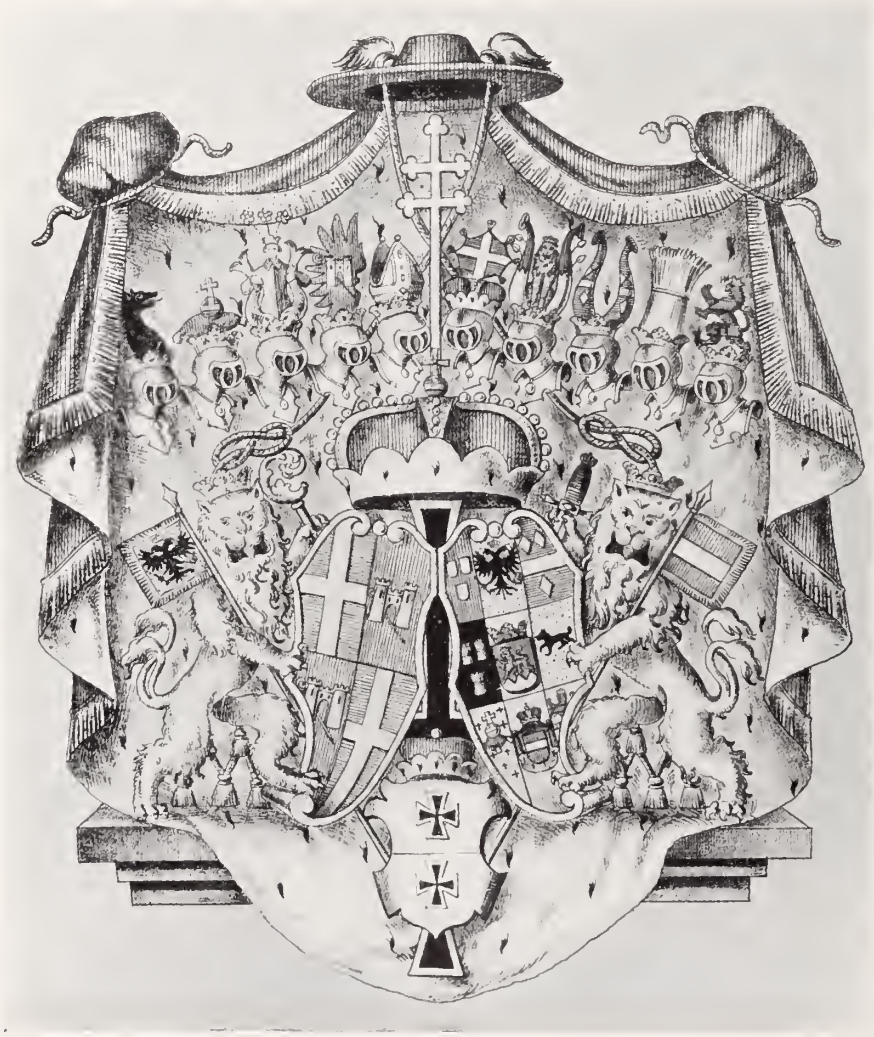
EARLY EUROPEAN TAPESTRY
FOUND IN ST. GEREON'S CHURCH, COLOGNE
(*See page 42.*)

Ecclesiastical Heraldry in America

I. Certain Popular Errors

Pierre de Chaignon la Rose

To a student of heraldry, particularly if he be a Churchman, there are few more melancholy proofs of the modern degradation of the "noble science" of Armoury than the ecclesiastical arms and seals used in the Episcopal Church in America from its foundation to the present day. That a body of ecclesiastics, already versed in an abstract and beautiful symbolism, and, theoretically at least, carrying on the traditions of a scholarly past, should be so seemingly unaware of the canons of an ancient, well-ordered system of heraldry as to be willing to perpetuate on seals, brasses, stone, and glass, heraldic solecisms, is a discredit both to the Church and to modern scholarship. Although a knowledge of Latin is not very widespread among the American clergy, still if an inscription in misspelled and ungrammatical Latin were to be found within a church and the attention of the vestry or rector were called to it by a competent Latin scholar, the authorities of the church would feel humiliated until the inscription were either removed or corrected. And yet the attention of various Dignitaries has been called, by more or less competent heralds, to the farcically improper "arms" at present borne by several American sees and prelates, without the least effect.



Arms of Damian Hugo, Count von Schönborn, Cardinal, Bishop of Constanz, Prince-Bishop of Speyer, etc., 1710–1743. From Siebmacher's *Wappenbuch*. Showing the completest possible combination of heraldic accessories proper to the prelate's rank, both ecclesiastical and feudal

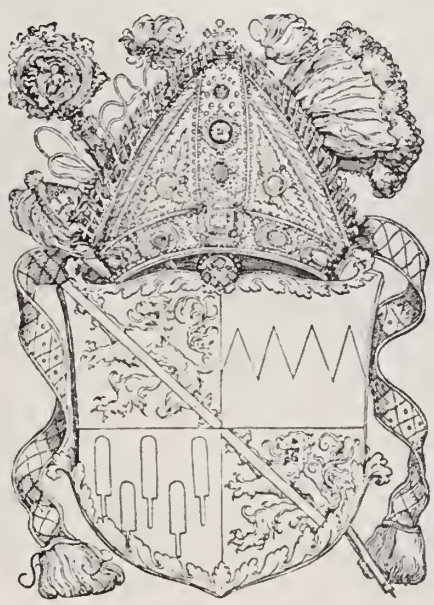
The trouble is, in the first place, due, I think, to the fact that the true nature of heraldry is very generally misunderstood; and, in the second, as a natural corollary, to a disposition on the part of the general public to accept the statements, theories, deductions, and inventions of the first amateur herald at hand. The layman says, quite honestly; "This is a subject I do not understand; it must be very abstruse, for even its terminology is unintelligible to me; therefore Blank, who uses the jargon with surprising ease, writes in an authoritative manner, and makes extremely pretty designs, undoubtedly knows what he is about." Blank, on the other hand, with equal honesty, says to himself: "I have, after serious effort, familiarised myself with the vocabulary of blazon, and have conscientiously read and grasped the principles laid down in this 'Handbook of Heraldry;' it is really a very simple and charming art, there is no reason why I should not practise it." So the busy layman accepts Blank as an Authority; and Blank, having digested practically all that the author of the Handbook had

to impart (Blank, of course, has regarded the author as necessarily an Authority), proceeds to transfer his confidence in the author to himself. He will, therefore, with the best of intentions, rush in where even a trained herald will fear to tread, with the most surprising results, of which he is the last one to become aware; and Bishops and committees will accept his devices. It is the case of the author of the immortal "English as She is Spoke," over again. In no other subject is it more true than in heraldry, that a little learning is a dangerous thing. A "gentleman's knowledge" of heraldry is not difficult to acquire, and is a legitimate source of innocent pleasure to its possessor. It is only when this gentlemanly "little learning" attempts to become constructive that trouble begins.

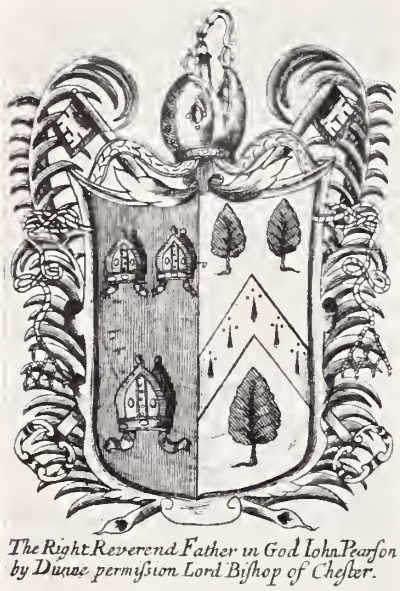
Early 16th Century Book Plate of the Monastery of Benediktenbeuern. From a print in the author's collection. Official and personal arms of the Abbot Ludwig, impaled

And the trouble is almost invariably traceable to the single "Handbook of Heraldry" which has been the amateur's armorial Gospel. Woodward, in his valuable work on "Ecclesiastical Heraldry," somewhat bitterly remarks: "Manuals of, and Introductions to, Heraldry have been sufficiently abundant. For the most part compilations from their predecessors, and showing very little original investigation or research, the 'crambe repetita' has been dished up 'ad nauseam;' but more advanced treatises have been very few and far between." The manuals that have been most accessible to American readers are two or three English "Mid-Victorian" text books, and an occasional brief volume published in the interest of some American firm of stationers; or occasionally an old volume of Guillim is purchased at an auction and reverently read. Now no one with a knowledge derived only from these popular manuals has the slighest warrant to speak, much less write, with authority on heraldry; in no other field of learning would such sciolistic fatuity be tolerated. The amateur remains an amateur until he has patiently gone over at least a respectable part of the printed field; in France, from the imaginative Sicile le Herault to, say, the casual Gourdon de Genouillac; in Germany from the ingenious Rüxner to the polyteuchal modern successors of Siebmacher; in England, from Dame Juliana Berners to the universal and sensible Woodward or the punctilious Mr. Fox-Davies. Between these is a somewhat painful array of works of the first importance that may not be ignored. He will then be prepared to undertake the beginnings of "original research," starting with the various early Rolls of Arms and collections of seals in the several great European museums and libraries. Only now will he begin to understand how misleading the necessarily limited and unnecessarily dogmatic statements of his once prized Handbook may be to a beginner.

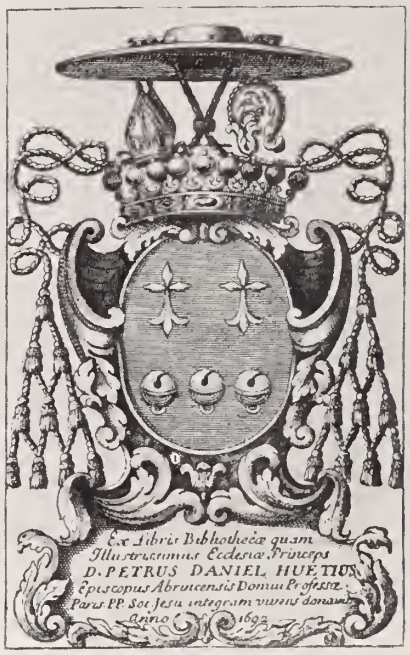
The reason for this lies in the fact that the relation between the compiler of a manual and the general practice of heraldry is analogous to that between a grammarian or a lexicographer and the language of which he is writing. The office of both of the latter is to determine by a general survey the usage of the past and the present and to distinguish between elegant and inelegant forms,—between the more or less constant "good use" and the evanescent colloquial or vulgar use. In a brief primer it is difficult for a grammarian to do more than indicate certain elementary proprieties of structure; if the teacher attempt from the primer alone to construct more ambitious forms, the chances for error are many. So, too, a "pocket dictionary" is no safe indication of the resources of a language. One cannot with a slight knowledge of a few of the underlying principles of heraldry determine "a priori" what certain armorial bearings should or should not have been or be. For example, an American writer several years ago urged that in future adoptions of arms by the American sees the "episcopal purple" appear, as being a well-nigh indispensable feature of diocesan arms. As a matter of fact, among the one hundred and thirty or more shields of the Anglican (British and Colonial) sees known to me, on not one does the tincture "purpure" occur. In



Arms of the Prince-Bishop George III of Bamburg, 1505-1522, engraved by Hans Burgkmair, Sr., from *Strohl's Heraldischer Atlas*. Arms of the See of Bamburg, quartering the family arms of the Prince-Bishop, Schenken von Limburg. Note the very beautiful mitre and the exaggeratedly large *sudarium* which balances the crozier



From the *Analogia Honorum* of Richard Blome, 1677, Typical Carolian heraldry. Note the ill-drawn crozier rising from the mitre, and note especially the strings and tassels of the old "ecclesiastical hat" which appear at either side of the shield



Donation Plate, 1692, of Pierre-Daniel Huet, Bishop of Avranches. From a print in the author's collection. Note the count's coronet

From the *Analogia Honorum*. Arms of the Rt. Rev. Peter Gunning, Lord Bishop of Ely

short, heraldry is not an "exact science" (as an enthusiastic Churchman recently miscalled it) in which definite forms are always predicable. The term "science" has, of course, been used; as, for example in "La Science Héroïque," by Vulson de la Colombière, 1664, but the editor of the later enlarged edition felt called upon to apologise for it. The 1660 folio of Pierre Paillot is entitled "La Vraye et Parfaicte Science des Armoiries," and early English writers followed suit. But one might as well speak of the "true and perfect science of rhetoric," or call grammar an exact science. The truth is that heraldry, or to use the more precise term, armoury, is susceptible of scientific study and research just as is language; and has been subject to an even greater number, proportionally, of variations of usage, mutations of forms, and developments of laws than has language itself, and in a seemingly more irresponsible fashion. It is only from the written and spoken records of a language, only from actual painted, carven, and engraved shields of arms that we can determine what has been linguistic or armorial "good use" at a given period. In both the underlying, governing principles of structure, or "laws," have never been free from change and development, have never been "exact," as are in theory the laws of the exact sciences. It follows, then, that brief manuals and more detailed studies of heraldry, as of kindred fields of learning, are of value only in so far as the scholarship of their authors is esteemed by other scholars; their "authoritativeness" is determinable only by the accuracy with which great masses of data have been studied and principles deduced therefrom. While a lawgiver may be a scholar, the scholar, as such, whatever his subject, is in no sense a lawgiver: he is simply the student of facts and the discoverer of principles or laws. Of the official lawgivers of heraldry—the Kings of Arms, Heralds, and Pursuivants—a word will be necessary later.

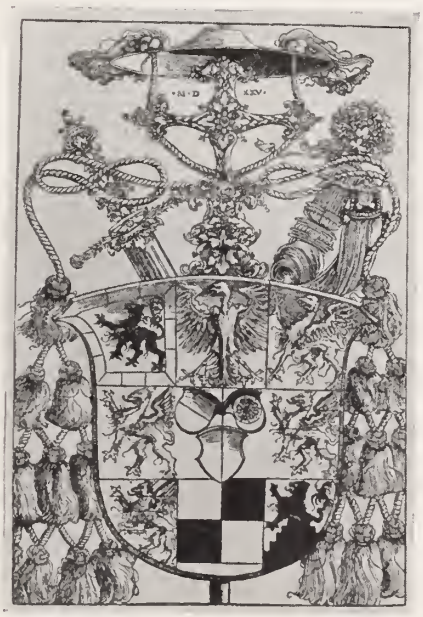
The beginner must first of all free his mind of many prepossessions concerning the antiquity, symbolic splendour, and heroic origin of the early armorial bearings. It is a pleasant interlude in one's study of, say, "Le Blason des Armoiries," by Hierosme de Bara, 1511,—the lovely wood-engravings in which show to perfection the best armorial style of the period—to run across the arms of the Patriarch Noah, and to find other heroes of antiquity employing charges and modes of marshalling not invented until after the second Crusade. It is pleasant to read the splendidly ingenious and almost invariably apocryphal legends concerning the origin of various European knightly arms. It is not pleasant, however, to find an occasional modern writer so unaware of modern scholarship as to preserve the same ingenuous attitude toward heraldry. For the benefit of these I would quote, following Woodward, two of the now widely accepted conclusions of the late Mr. Planché, Somerset Herald, first put forth in his "Pursuivant of Arms," 1851:

"1. That heraldry appears as a science [sic] at the commencement of the thirteenth century; and that although armorial bearings had then been in existence undoubtedly for some time previous, no precise date has yet been discovered for their first assumption. 2. That in their assumption the object of the assumer was not, as it has been generally asserted and believed, to symbolise any virtue or qualification, but simply to distinguish their persons and properties, to display their pretensions to certain honours or estates, attest their alliances, or acknowledge their feudal tenure." It cannot be too clearly emphasized that at a period when one warrior cased in mail, with lowered visor, was

practically indistinguishable from another similarly habited, the primary, essential function of the heraldic charges on his shield and banner was simply to "identify" him to his followers. And therefore today, if a shield of arms is so decorated with fitting heraldic forms as to distinguish it from other shields, it fulfils the only requirement that the most exacting herald can legally demand of it, "Arma sunt distinguendi causa."

With this fundamental truth in mind, the significance (or perhaps one might more accurately say, the absence of significance) of most of the early shields of arms will be apparent to the student who hitherto has expected to find in all a recondite "symbolism,"—a delusion fostered by the imaginative sixteenth and seventeenth century writers. These will give you pages of meanings for all of even the "honourable ordinaries" (the broad stripes, etc.) and will gravely discuss the moral import of the several metals, colours, and furs. But let us examine a few early shields. Take for example, that of the Hohenzollern: "Quarterly argent and sable,"—i. e. divided into four squares alternately silver and black. In the "Salle des Croisades" at Versailles are similar arms of at least seven knightly houses, among them de Beyviers: "Quarterly or and azure" (gold and blue), and de Gontaut: "Quarterly or and gules" (gold and red.) In English armoury the Lords Say also used this last coat, and the Stanhopes used: "Quarterly ermine and gules." What, despite the legends that may have accrued to them, is the "significance" of these shields? And yet what figures could more readily distinguish their owners in a mêlée? The ancient shield of the House of Austria—a broad silver horizontal stripe across a red field, or "Gules a fess argent"—answers to perfection this first requirement of heraldry; and the courtly heralds, after its origin, wove an impressive legend to account for it, which the curious may read in the work of Vulson de la Colombière, the last writer of importance who took the majority of these tales seriously.

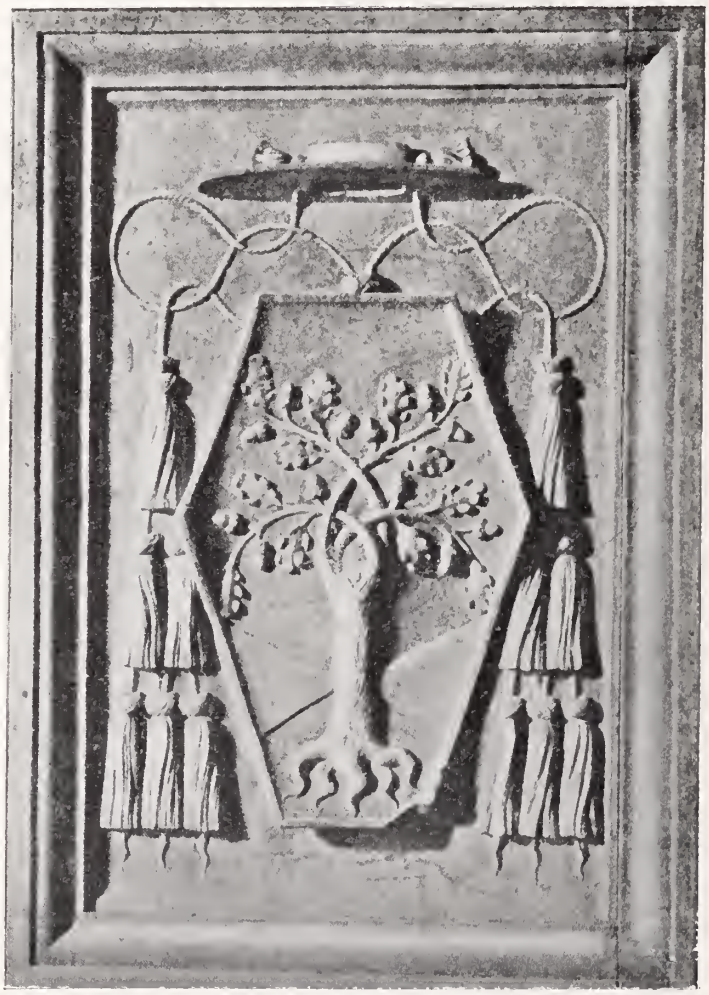
Arms of the Cathedral Chapter of Wurzburg, 1484. From Ströhl



Arms of Cardinal Albrecht von Brandenburg, Archbishop of Magdeburg and Bishop of Halberstadt 1513, Archbishop of Mainz 1514, School of Durer. From Ströhl. The large shield bears the full Brandenburg arms; the inescutcheons *en coeur* are the three arms of the three Sees. Note the temporal sword indicating the *jus gladii*, the bourdon-like crozier with its sudarium, the archiepiscopal cross and the "ecclesiastical hat," which for a cardinal now, properly has fifteen tassels at either side

Many early coats bear simply conventionalisations of previous structural forms. The splendid "escarbuncle" on the arms of Payen and Hugues de Buat in the "Salle des Croisades," a figure resembling a number of scepters radiating from a central orb, is merely a descendant of the iron bands extending from the rim to the central boss that strengthened a more primitive shield. So, too, the famous "seven mascles conjoined" of the Quincys (also borne in France by de Rohan) are probably constructional in origin, derived from strengthening diagonals. The original arms of the Dominican Order: "Argent chapé (or chapé ployé) sable"—a black, curtain-like charge across the upper portion of a silver shield—are only a translation in heraldic terms of the habit of that Order,—black over white. The Carmelites, who wore white over black, merely reversed this on their earliest arms: "Sable chapé argent." The mediæval Archbishops of Canterbury transmitted to their successors, for the See (the blazon is that of the present York Herald): "Azure the cross staff of an Archbishop in pale or, surmounted of a pall proper,"—nothing but the insignia of an Archbishop, on a blue field. The Archbishops of York anciently bore precisely similar arms, the only difference being that whereas the Canterbury pallium was charged with four small black crosses, that of York at times bore five, a difference having no symbolic meaning but devised only to differentiate the two coats. Hundreds of further examples, lay and ecclesiastical, might be adduced which can be explained on no other theory than that they were devised simply to identify their owners, some of whom contented themselves with purely geometrical forms, some with pious, martial, or "sporting" charges, according to the whim of the bearer, much as one gentleman today will wear a jewelled horse-shoe in his cravat while another will display a dog's head or what not, without thinking to symbolise either an athletic feat or a moral attribute. A study of the early rolls of arms will, I think,

convince the student that perhaps a majority of the oldest feudal coats bear out Planché's contention. But it is also true that the natural desire to symbolise, in existing heraldic terms, the "virtue or qualification" of an aspirant to arms soon manifested itself. Later in the history of heraldry it became an important factor in new grants; and it is today a legitimate, although never a necessary, feature of arms that the figures of which they are composed may be separately and in combination "significant." So long as the symbolism is expressed in the beautiful, rigidly conventionalised, and for the most part abstract forms characteristic, of heraldry, at its "Great Period"—from the thirteenth to about the middle of the sixteenth century—the result is beautiful heraldry. When, however, the true nature of symbolism is lost sight of and the desire arises for actual "representation," its debasement begins, and we have the atrocious "landscape heraldry" of the eighteenth and nineteenth centuries. Consider for a moment certain American examples. First, the arms of the United States: "Paly, or (as the Act of Congress blazoned it) 'Paleways' of thirteen argent and gules, a chief azure." The alternate silver, or white, and red stripes have given rise to many pleasant flights of fancy on the part of American poets explaining their significance. Yet there is no reason that seven should be silver and six red any more than that, as is "incorrectly" shown on the coinage, seven should be red and six silver, except that with a blue "chief" the former arrangement is somewhat more grammatical heraldry. And that a narrow stripe should be used to denote a sovereign state is not because it is the nature of a stripe so to do, but because the designers arbitrarily chose that it should. The number thirteen was, of course, logically inevitable. But this shield is both good heraldry and good symbolism. The arms of New Hampshire, however, go to the other extreme. On the early seal of that Commonwealth were three simple and acceptable symbols: in the centre, and predominating, was a bound sheaf of five arrows, intended to represent the then five counties; at one side was a codfish, and at the other a pine. A good shield might have been devised from this seal; but we now have, instead, the essentially unheraldic landscape of the present "arms," with the ship in the stocks, etc.—good enough symbolism, if you will, but not "heraldic" symbolism. A comparison of the beautiful arms of the See of Louisiana with the unheraldic atrocity of the See of East Carolina will point the same armorial moral.



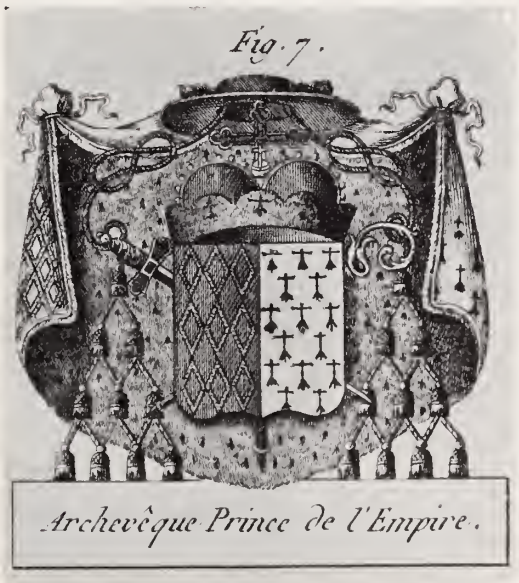
Arms of Hieronymus Basso della Rovere, 1607. From Ströhl

In calling the landscapes, etc., that pass for arms on so many American State and Diocesan seals "unheraldic," I shall seem to those who have superficially studied the letter rather than the spirit of Armoury, guilty of heraldic "lèse majesté." They will adduce many examples of landscapes officially sanctioned as armorial bearings by past Garter Kings of Arms and other legal officials. These arms, they will tell you, when devised and granted by the very highest authority have a weight as precedents which no unauthorised herald may impugn. And yet I shall venture to do so. That, for example, the marine scenes granted as arms to Lord Nelson and Lord Camperdown, or a dozen other similar English and Continental coats (and some of them are unexpectedly early) should form a sufficiently sound precedent for the landscape arms of various American States and Sees will be admitted only by those who can see no difference between "legal" heraldry and good heraldry. A College of Arms can legalise a piece of bad heraldry, but it cannot by so doing make it good. I am willing to admit that for nearly every bad feature on the arms of the American dioceses I can find among the thousands of arms which I have studied, European precedents. So, likewise, a student of English will agree that in the writings of one or another of the masters of modern English prose, from Dryden to Mr. Howells, may be found scattered instances of most of the errors which mar the beauty of our language at its best. At the Commencement exercises at Harvard one of the Professors of Latin has been for several years "magister ceremoniarum," and the Latin of the programme has been left wholly to him. Now this Latin becomes the "official" use; and the Latin

on the diplomas is likewise "authoritative" for the time being. But it none the less might conceivably be incorrect: it is good Latin only if the Professor and the writer of the diplomas are good Latin scholars. So with the Officers of Arms. Their heraldry may be as "legal" as you please: it is, however, good only if they possess and put into practice a scholarly knowledge of the best usage of the past. And it is no more to be expected that these Officers, appointed by the Crown, shall always be the most eminent heraldic students of their day, than that the most inspired poet shall be appointed Poet Laureate. There have, to be sure, been many distinguished armorialists among the English Officers of Arms, but there have also been many others, as the shade of Sir Isaac Heard will perhaps now admit, who knew as little about heraldry as the average American ecclesiastic. Things are better to-day, however, and one no longer dreads from the College, as at present composed, such grants as that which bestowed upon a gentleman who had succeeded in engraving the Lord's Prayer upon a small coin, the said coin thus adorned as a crest; or the "corrugated boiler-flue fessways proper," given to Fox; or the "épergne," presented to Lieutenant General Smith on his departure from Bombay, which now crowns the Smith-Gordon helm. To-day Officers of Arms and students alike are more and more harking back to the simple and beautiful forms that made Armoury at its great period so dignified a "Science" and so splendid a Fine Art.

Personal Arms, Marquis's cornet. Order of the Holy Ghost. From the Encyclopédie

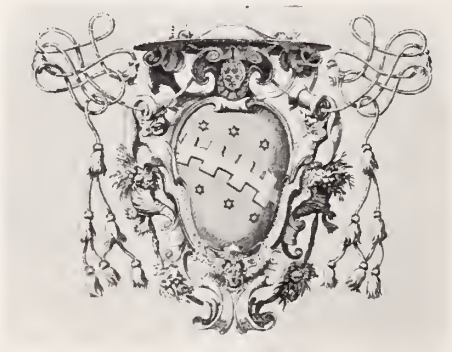
It is but fair to state, in condemning a large proportion of the American diocesan arms, that European ecclesiastical heraldry has always been somewhat more capricious than has lay heraldry, and has proportionally, more often contravened the broad underlying principles of Armoury. The reason is that it has been less subject to official supervision, especially at a period when such supervision would have been of great value. The arms of the early feudal knights, it must be remembered, were nearly always original assumptions of their bearers, not "grants." It is obvious that the multiplication and, frequently, the reduplication of these would soon render some official regulation imperative, to avoid confusion. The various "Kings" and "Judges" of Arms were therefore created to bring order out of impending chaos: to regulate the bearing of armorial devices, to invent new systems of logical differentiation and combination of arms, and, in cases where the feudal Chief or Prince desired to distinguish a follower, to invent an appropriate grant. Later, general "visitations" were instituted by the Officers of Arms, and individual inventions and assumptions were subject to their scrutiny and disallowed, confirmed, or modified, and new applications for arms were either granted or refused. But since, in theory at least, a Bishop or spiritual Lord derived his rank not from a temporal Prince, his arms and the arms of his spiritual fief were, by general courtesy, exempt from official regulation, although he might, and often did, invite this regulation. Consequently, while many early episcopal assumptions are in accordance with the best canons of heraldry, many are essentially unheraldic and, from the point of view of sound armoury, thoroughly bad. Here, again, only writers unfamiliar with the history and underlying principles of Armoury will adduce such coats as those now borne for the Sees of Sodor and Man, Tuam, Aberdeen and The Isles, as valid precedent for the American Sees. These "arms" are in nearly every case derived from figures on early seals, invented before the spread of heraldry: the figures have merely been placed bodily on a shield, without translation into the terms or forms of heraldry, and, exempt from armorial regulation, have since served as "arms." Take the coat of the See of London. The effigy of Saint Paul first appears on the seal of Bishop Fitzneal (1189-1198); by the time of Bishop Stratford (1340-54) the bearings for the See (gules, two swords in saltire argent, the hilts in base or) have become heraldic, in their present familiar form. The general exemption of episcopal arms from official supervision is discussed in some detail in Woodward's "Ecclesiastical Heraldry." There has been a tendency on the part of a few English writers to dispute it. Mr. Bedford, in the preface of his "Blazon of Episcopacy," questions the validity of assumed episcopal personal arms, and in a recent publication "The Episcopal Arms of England and Wales, by an Officer of Arms" the



From the "Encyclopédie" of Gastelier de la Tour, 1787. Personal Arms of the Archbishop (Rohan impaling Bretagne) with Prince's crown and mantle.

question of diocesan assumptions is somewhat ambiguously touched upon. In England, however, the practice of centuries supports Woodward's conclusions, and on the Continent, also, this exemption has been generally conceded.

The Editors of "Christian Art," have invited me to criticise in detail and without reservation, the Diocesan arms and seals of the Church, considered as heraldry and as design. I regret that I have felt obliged to devote an entire article to establishing a point of view, but several years' experience with American Prelates and Diocesan Committees convinces me of the necessity of this. The terms "arms" and "seal" are so often incorrectly used as synonyms by these ecclesiastics that I fear this somewhat slovenly confusion of mind may be widespread. I can only hope that the reader will, with this caution, sharply distinguish between the two when they appear in these papers. He will then understand, of course, how well designed arms may appear on a badly designed seal; how incorrect arms may appear on an otherwise impeccable seal; how many Sees may use seals, as at present, without having ever adopted arms; and how the adoption of arms by a Diocese need not involve the abandonment of an old unarmorial seal to which the Diocese may be sentimentally attached. In the following papers I intend, then, to discuss such American Diocesan arms and seals as are known to me. Sixteen Sees and Jurisdictions, if one may trust the "Living Church Annual," for 1907, use seals on which, for the most part, ecclesiastical, purely episcopal, or other emblems appear, without any attempt at formal heraldry: these are Alabama, Easton, Florida, Honolulu, Kansas, Laramie, Lexington, Marquette, Maryland, Milwaukee, Missouri, Montana, Salt Lake, Springfield (this See, however, has armorial bearings derived from the seal), Texas, and Western Michigan, and there are undoubtedly others, of the seals of which I have been unable to see prints or impressions. At least thirty-seven Sees and Jurisdictions have armorial bearings of varying degrees of excellence. Nine of these have arms which strike the critic as somewhat inept: these are California, Harrisburg, Minnesota, Nebraska, Newark, Salina, Southern Florida, Southern Ohio, and Tennessee. Six have arms that are unheraldic: these are Central New York, East Carolina, Fond-du Lac, Michigan City, New York, and North Carolina. Four have arms so ungrammatically composed in utter ignorance of heraldic precedent that they may serve as "horrible examples" of American heraldry at its very worst: these are New Jersey, Pittsburgh, Vermont, and Washington, they arrange themselves alphabetically in the order of climax. Two more seem to me to display illogical heraldry because of the position of their "inescutcheons;" these are Chicago and Dallas. And, finally, the arms of sixteen are thoroughly good heraldry, some of them being very beautiful: these are Delaware, Georgia, Indianapolis, Long Island, Los Angeles, Louisiana, Massachusetts, Ohio, Pennsylvania, Puerto Rico, Quincy, Rhode Island, Sacramento, Springfield (pending adoption), Western New York, and Cuba.



Arms of Pope Clement VIII as Cardinal, engraved *circa* 1585 by Carraci. The Aldobrandini family arms without ecclesiastical insignia other than the hat, which here ends at either side in the six tassels proper for a simple Bishop

Architectural Education in the United States

Ralph Adams Cram

DURING the last decade a new spirit has shown itself in the schools of architecture in the United States; there is a growing consciousness of the fact that after all their peculiar function is not the manufacture of specialists out of the raw material of the common school and the night school and the schools of correspondence, nor the training of consummate draughtsmen or past masters of steel construction, but the making of gentlemen, broad of view, well furnished in their knowledge of history, literature and comparative civilization, conversant with the theory of art as beauty and as language, masters of the deep principles of design. Such cultured and scholarly men are then fitted to go on and specialize if they will in the "practice" of architecture, or any of the arts; but no actual and active work can possibly give that which the schools can offer; and recognizing this, there is a manifest tendency towards a broadening and deepening of scholastic curricula; and the schools which still hold to the old idea of the breeding of specialists, which ignore those elements that go to the founding of a broad base of culture, learning and refinement, harping still on the prior rights of practice design, rendering and building construction, are falling to the rear, and must continue to do so until a more comprehensive grasp of the situation is vouchsafed to them.

This is not to say that any one of the schools of architecture has as yet achieved the great "university" view of things, which must come in time. Columbia is well on the road, and possibly Harvard also, but even here there is too much of the unfortunate "elective" idea, and a boy may choose what he likes, not what he should have. The old and sound conception of an university as a place for the developing of gentlemen of a culture adequate to fit them for specialization at a later time in any given direction, has largely yielded to the time serving spirit that leaps towards the goal of the specialist, striving to save time by turning out the illiterate expert, the savant cognizant only of the working elements of his trade, the essentially uncultivated man, since he knows only one thing, be he veterinarian or bacteriologist. It was this peculiarly nineteenth century whim that led to the old fashion of architectural training, and whether it vanishes elsewhere or not, it must cease in the school of architecture, for there is no form of artistic activity where lack of the cultivation that belongs to a gentleman is more fatal and disastrous, for the simple reason that architecture has been found to be the one art in which the element of inborn genius or divine inspiration is not a pre-requisite. The soul of a Wagner, a Browning, a Sargent or a St. Gaudens is exempt from the fostering influence of scholastic training, as was the soul of a Bach, a Dante, a Leonardo, or a Donatello; eternity spoke through them, not they themselves; but the architect is, or may be, less of an heaven-born genius; his is in many ways the greatest of the arts, but it lies nearer humanity, farther from the clouds; it is interpretation, manifestation, rather than revelation and prophecy. An architect, and a good architect, can be made, but not by the methods one employs to fabricate a stenographer or a dental surgeon.

There is every possible excuse for the fact that in the beginning such were the sacred processes of the schools of architecture. The "elective" idea, and its concomitant, specialization, were in the breath of our nostrils, and apart from them was no consciousness whatever. Our fathers of England had no precedents to offer us, no example in time and space to which we could turn; France alone had fashioned a scheme, and being France had fashioned it of pure logic and singular unwisdom. Then and thereafter we seized them both, unwisdom and logic, and wolfed them down. Out of it all came a definite thing, an organized, operative school, and this was much more than England has done even yet. From France we have gained what we could not have found elsewhere; our own good sense has held us from folly and from too merciless logic, and as a result architecture is better taught to-day in America than elsewhere in the world.

Not perfectly, however; in some respects quite otherwise, but the methods can be amended, for after all is said, the foundations are sound and broadly built, the house is not toppling on shifting sands.

Now as from France came the good, so also therefrom came the evil, and like a sea-severed colony we have sent back, year by year, our best to be made better by the perfecting stamp of the sovereign power of our ultimate allegiance. Now the colony has become an empire; "Home" is no longer infallible, our destiny looms big before us, and Independence is declared, independence not alone of post-graduate scholarship, but of the ideals that no longer hold our sympathy, of the methods and the laws that we, in our clearer air, confronting our own just problems, realize are not, and cannot be, our methods and our laws.

Let us apply this to the single question of architectural education. With all the good we have borrowed from France, we have accepted, in varying degrees, three manifest and concrete evils; disregard of the paramount necessity of general cultivation together with an undue admiration for its concomitant, the inordinate passion for specialization; the inability to discriminate between sound principles and the bad taste that frequently marks their manifestation; and finally an ignoring of art

in its function as language, and the adoption of a purely Gallic contempt for all that greatest epoch of architecture which marked the supreme years of Christian, as opposed to pagan, civilisation.

In spite of our formal and avowed concurrence in these errors, we have most illogically failed to carry them wholly into practice. It is a matter of fact that those who have returned to us after assimilating all that was offered in Paris, have, so far as the major part are concerned, gone deliberately to work to produce far better things than happened in the land of the Ecole des Beaux Arts. Almost without exception their work has been marked by an equal logic, a superior grasp of the problem, and a far greater feeling for beauty, for scale, for composition; and all expressed with a refinement and good taste that show themselves seldom amongst the architects of France. The good has endured, the bad has been sloughed off, and in actual accomplishment America has beaten France on her own ground. Still endure, however, the old superstitions in the schools themselves, and though, little by little, they are rising to a higher level and a more comprehensive view of education as education, there is little evidence as yet that the time is very near when the several styles will be fairly and impartially judged on the basis of beauty and interpretation. The classical styles remain not only the beginning but the end of art, Christian architecture is despised and rejected, and so long as this is true the whole system is vitiated, for the only sound tests of architectural style are its qualities as beauty, as language, and at structural expression, and the peremptory denial of the æsthetic existence of Gothic simply means that art is judged neither as beauty nor as language, nor as structural expression, but solely as dogma, as a series of forms arbitrarily chosen from alien times and an alien race, to serve us today, not as a noble, adequate and beautiful language, but as the implements of an ingenious but insignificant game.

It is not then merely a cause of complaint on the part of a few mediævalists that Gothic should be banished from the schools, it is not that these same educational agencies do nothing, and deliberately, to fit their students for approaching the problem of church building, it is not even that in a Christian land, Christian art is ignored and denied. The question is far greater than this, touching the very fundamentals of the educational system itself. If we apply to Gothic architecture the tests we bring to that of paganism, we find that in every respect the ordeal is perfectly passed. The beauty of Gothic excels all others save only Greek alone, and even here it stands on the same high eminence. In mass, composition, and the interdependence and interrelation of parts, it admits no rival whatever. Structurally it stands at the head of all human material achievements, and its design follows from this with a delicacy and an exactness that only the Greek again can rival, and even here a deep gulf opens between the simple and even primitive classical scheme and the marvellous complexity and supreme development of the mediæval idea. As a concrete architectural style, Gothic is at the same time the most highly developed and the most completely beautiful of all those that have appeared in time and space. As language it is of course beyond cavil: it is the style developed by Christianity to express Christianity, and during the great centuries of civilisation it was sole and adequate, yielding only to the recrudescence of paganism.

Now if this is all true, are we not compelled to postulate of scholastic agencies something approaching a false standard of judgment, in that they accept, as the only possible style, the varied versions of the primal pagan norm, not because these alone possess beauty, logic and expressive value, but because someone they respect has stated that this was the case. It is impossible to blink the fact that so long as the schools of architecture accept the Roman Renaissance as sound and good, Christian Gothic as bad and false, the standards of judgment that control this choice are indefensible and their existence menacing to the education that follows therefrom.

I doubt if the public is aware of the discrimination that actually exists. Architects know it, but in the glamour of the ever present Ecole, the fact does not astound. The results are publicly visible and brought soundly home when churches or colleges or cathedrals are to be built, but to those interested, the fact that a man who has designed a Roman bank or a Renaissance railway station or a Parisian library, cannot possibly design a country church that is cause for anything save laughter or tears,—this anomalous but not unusual fact is set down to the inherent and well known ineffectiveness of the architectural profession. The stigma is undeserved: the man himself, he who handles the familiar pagan forms with perfect and justifiable assurance, quails before the simplest problem in ecclesiastical design. He is in the place of the man who is master of Greek and Latin, and who is set down in the midst of Germany without a word of the language at his command. It is indeed just this: a different language, and of the rudiments of this living tongue he has been taught nothing.

Claiming to make architectural specialists, the schools fail even here, for their graduates are fitted to cope in no respect with the ever present problem of church building.

This is the sequence: Greek is taught, in theory and in practice, as the basis, which is eternally right; then comes Roman, not, I fear, as an example of structural development coincident with marked artistic retrogression, but rather as another step towards perfection. Then comes the amazing and even laughable hiatus: from the fall of Rome on, century after century, down even to the outbreak of the Renaissance, a period of more than a thousand years, everything is either ignored or briefly considered in a perfunctory sort of way, and purely from an archæological standpoint. A brief summing up of history is offered, but, except in one school perhaps, nothing is taught of the theory and principles that formed the basis of the varied art of this same thousand years. In the same condemnation fall the exquisite art of Byzantium, the strange and ingratiating efforts of the Lombard and the Norman and the Teuton, and that

which followed at last as crown and climax of all, the stupendous and triumphant achievement of all Europe, when at last, the shackles of paganism riven and cast away, Christian civilisation rose victorious over the dead past, and brought into being the noblest epoch and the loftiest art of which human history writes the record. The scholar, the philosopher, the economist, the historian, the ecclesiastic, all know what this thousand years meant to the world: together they admit that the fundamentals of our civilisation are found here, and not, as some have superficially held, in the sequent Renaissance and Revolution. Monasticism, the Crusades, Feudalism, Chivalry, the Mediæval Church, these are foundation stones, and the physical, intellectual, spiritual and artistic life that followed from them is at once the golden beginning of civilisation, the seed of all that is good in modern life. But not of that which is ill: we may trace the stains and the blots and the marring elements back to that Renaissance which brought the Great Thousand Years to an end, while for the Reformation and Revolution we may say this: that the reforms they encompassed were reforms, not of the bad we had inherited from Mediævalism, but of that which came upon us through the triumph of the vanquisher of Mediævalism.

And the schools forget all this: nothing is told of the great epoch of Christian civilisation, nothing of the art it brought into the world. It is as though we were Latin of blood and polytheistic of faith: exiles from Mother Rome, hunted worshippers of Jove and Venus and Pan: hating Christ, hiding through the deep night of His ephemeral reign, emerging at last into the new light of rejuvenescent paganism. And when this light dawns, and back to a world repentant of its Gothic crudities come the forms of Roman art, then the tale is taken up afresh as though Christianity were not, and from Rome we pass without a break to the Roman Renaissance, and here we are fixed upon the only standard and eternal types. Even the pale purity of Greece is forgotten, the burly building of Rome, and from now on, emancipated from all tests of absolute beauty, relieved from all the hampering dogmas of sound construction, development of design and logic of materials, we settle down on the facile foundation of prescribed and conventional forms, (into the judgment of which enters no uneasy question of beauty of design,) which is established on the laws of scene painting, and is marked by a lofty superiority to the limitations of materials, since paint and plaster, tie rods and clamps and chains are, as everyone knows, an ever present help in time of structural trouble.

And then, last phase of all, we turn to France (being uneasy in our minds on certain points of reason and common sense) to find how we can escape from the manifold falsities and subterfuges and pretenses of this style which has been given us as the true basis of our study, and France, always logical at any cost, and unable to accept the shams and the scene-painting and the calmly unchangeable forms, shows us the path. But there is one thing the modern Gallic mind cannot accept under any circumstances, and that is Christianity. And so, faulted for once in her logic, instead of going back to her own greatest epoch, her own greatest art, and accepting the pure reason and logic and science and good sense of Gothic, she strives to transmogrify the artificialities of the Roman Renaissance, substitute for its ugly forms something new and presumably more beautiful. Her success is considerable, in view of the almost insuperable difficulties, and we are right in giving her honour for whatever she achieves: but her course is unscientific, for she imposes on herself a quite unnecessary task: the game is amusing and ingenious, but the labour unnecessary, for the work was done before, and perfectly, by her ancestors of the thirteenth and fourteenth centuries.

Now it seems to me there is something singularly illogical in all this, something too closely suggestive of the superficial methods of the nineteenth century, and inconsistent with the broader and deeper views that have begun to develop since that century came to its close. Just here lies the point: the schools are not to be condemned for following a course out of touch with the time spirit that saw their birth; instead they should be criticised in calm and even temper for lagging a little behind the new movement that is bound to transform the entire temper of the age. In the nineteenth century no other course than the one they followed was possible: education, taking its colour inevitably from the time, became both materialistic and technical. The theory that an ethical system could best be established on, and communicated from, a non-religious basis: that spiritual significancies were unimportant and unworthy the attention of scientific pedagogy: that the true function of education was in specialisation, in the communicating of minute technical knowledge in some one of an infinite number of categories; all this, which followed directly from the general scheme of things established by the Renaissance Reformation Revolution, brought into being a system from which of necessity dogmatic and mystic religion was banished, with all it could possibly connote; technical training took the place of broad culture as the true function of the schools and colleges and universities; the "elective system" became currently popular, and as a result the old idea of an university faded away, and august and distinguished colleges took on the aspect of the useful but wholly special "Polytechnical Institute." That the latter is a distinct necessity is entirely true, but it by no means takes the place of the true university, and by just so far as the latter takes on the qualities of the technical school, losing in the process something of its university aspect, it destroys the balance of education, leaving it narrow, material and inadequate.

Such was, however, the temper of the last century, and it is not surprising that the schools of architecture should have followed in the wake of the dignified universities; the point is, however, that the time has come for a clearer and wider view. The elective system will disappear from the university training, carrying with it the schools of dentistry and veterinary surgery and electrical science, which will revert to their just place in the technological schools: and back to its former place

will come the idea of the abstract value of intellectual and spiritual things, for the scientific method is changing: its singular dominance in the last century is being curbed by the new psychology and the new philosophy of which Prof. William James is so lucid an interpreter: the day of materialism is over, the old pseudo-scientific test of material demonstration is already discredited, the vast import and the rational acceptability of spiritual experience is on the way to full acceptance, and with its triumph a new epoch will dawn on the world of men.

And the application of all this to the matter of architectural education lies just here; we shall come to realize, as did our Greek and Byzantine and mediæval forbears, that the primary tests of art, whatever its special form, are beauty and logic and expression, not tradition and predilection: we shall accept an architectural school, not as a place where a green youth goes to cloak the rawness that still endures with the easy garments of thin, technical skill, but as the seat of a prescribed system of spiritual and intellectual and physical training, determined by the combination of past experience and the wisdom of men already trained most broadly and comprehensively: finally we shall understand—though the time for this is far away perhaps,—that the artist, be he architect, painter, sculptor, poet, or musician, is in his highest estate neither a professional entertainer nor a tradesman, but an interpreter of spiritual things, and that he must be schooled and curbed and developed with the subtlety, the breadth and the comprehensiveness that are brought into play in the making of a priest. For the artist is indeed a consecrated member of a great and wonderful priesthood, his ministry is the sacred ministry of art, and his function not the veiling of bare necessity with a pleasant vesture, but the interpretation and voicing of emotions and ideas too high and too tenuous for other modes of human expression.

A true school of architecture should be half college and half monastery, set in the midst of beautiful surroundings, and beautiful in itself. Rule and order and implicit obedience should be the primary essentials, relaxing slowly as the lesson is learned until at the end liberty and the freedom of personal development come as the reward of faithful service. So far as possible every other art should exert its influence: painting and sculpture and music and ceremonial. The instinct for beauty, long lost, must be built up again, and this can come only through the environment of beauty, the indirect influence of spiritual and intellectual experience, and the direct influence of those men who by the mercy of God or through their own faithful efforts have obtained for themselves this power of testing and of creating, which should be the heritage of all, but is not.

For my own part, I cannot conceive of an adequate training in art which does not involve the element of worship, made visible through the great fine art of religious ceremonial. All good art in the past has developed from organized religion, whether this were pagan or Buddhist or Catholic, and the results of the efforts of the last three centuries to found art on some other basis, have not met with a degree of success that is notably encouraging. But with the art instinct went the religious instinct,—or vice versa—and though we are no longer ashamed to confess our hungering desire for beauty and art, we are ashamed to admit the equally natural craving for religion. It will take generations to beat down the accumulated prejudices and superstitions of pseudo-science and infidelity, but the work has already begun, and the brazen idols of the nineteenth century topple on their unstable pedestals. The two things are working together, interacting and interpenetrating: every step we make towards a restoration of art to its place in life leads us nearer the religious goal, and every step we take away from irreligion leads us nearer the goal of art. The two are inseparable, but confession of this is not to be thought of now, and so for the time, while amalgamation is possible and imperative from the standpoint of religion, it is not so from that of art, and the two must be severed, the approximation being left to time and development and the impulse of the individual soul.

Dealing then only with possibilities, let us find if we can at least a measure of amusement in blocking out a revised, or rather, modified scheme of architectural education, taking for the purpose a four years' course in a school of architecture. Before doing so, however, let us say that such a course would be incomplete, and inevitably to be supplemented by a post graduate course in the great and final school that some day must arise in Washington. Let us also, admit that against a certain amount of specialization it would be useless and undesirable to contend. As matters now stand, and the condition is probably wholesome, a certain division must exist between the artist and his "alter ego," the constructor. It is too much to ask that one small personality should master both so long as we continue rivaling the builders of Babel, and so long as the element of æsthetic joy is eliminated from humanity as a whole, rendering the building contractor and the artisan and the workman kinds of barbarians, incapable of initiative, unsusceptible of other than sheer structural responsibility.

This being so, we may admit that training should be divided in its nature: for one man a maximum of æsthetic education, with a definite minimum of that which is structural, for the other a maximum of structural training with an equally definite and irreducible minimum of the artistic. For the latter the education is more nearly that of the technical school, and we need not consider it here, except indirectly, confining ourselves to the case of the student who aims at the interpretation of the best civilisation of his time, through the application of the principles of organized beauty to the material problems with which he deals. What should we postulate of the scholastic system which would best achieve the desired ends?

In the first place, assuming as a pre-requisite of matriculation a working knowledge of Latin, of French or German, descriptive geometry and algebra, there would begin, with the first year, the

building up of a solid foundation of general culture that is indispensable. This would consist in the comparative history of European civilisation, classical, mediæval, Renaissance and modern literature, the history and rationale of the allied arts of sculpture, painting, music, the drama and poetry, the theory, significance and standards of art as beauty and as language. These things would be so arranged in point of time that their several aspects would synchronize with the history and practice of architectural styles,—a different matter to the practice of "design," of which I shall speak later.

With the second half of the first year would begin the study of Greek architecture, which would continue a full year, Roman overlapping by one-quarter, and continuing to the end of the second year, being overlapped in its turn by the Transition, which would continue through the first quarter of the third year, the study and practice of Christian architecture beginning with the third year, and continuing to the end, the fourth year being given to the architecture of the Renaissance and modern times.

Meanwhile design itself would be largely eliminated, practice work in the several styles taking its place until the beginning of the third year, when actual work would commence in an atelier under the personal inspiration and instruction of some practicing architect. This atelier work would continue until the middle of the fourth year, when the student would devote himself to his thesis design, and work at this until graduation. In addition to practice work in the several styles, and the work in an atelier, there should be a course which might be called "The Rationale of Architecture" which would begin with the second year: this would be a course in architectural biology, and would aim to teach the development and coördination of an architectural entity, and it would show the relations which exist between function, plan, materials, climatic conditions and spiritual tendencies, in the end becoming centralized about the questions of planning and the development of mass, composition and design, merging into, or running parallel with the fourth year's work in pure design. This course would provide the "definite minimum" of structural education of which I have spoken above, as well as that training in the art of planning, on the importance of which such stress is justly laid by Paris and by all our American schools.

Here is a rough outline, offered, not as a carefully considered, definite or even desirable scheme, but simply for the purpose of calling attention to certain possibly desirable modifications, and to certain definite methods whereby amendments might be accomplished. To establish a system of fixed and obligatory training that should modulate during the last year into the liberty that should characterize the Post Graduate School; to set up as the chief aim of this scholastic work the development of the culture and enlightenment and broad sympathy that mark the gentleman, as a prerequisite to technical training, to be acquired through personal association with practicing architects: to restore Christian art to its rightful position, and generally to establish a broader view of the comparative excellence of the several architectural styles, relegating the Roman Renaissance to the position it can claim on its merits alone, to obtain recognition of the fact that design as such, and as differentiated from practice work in the different styles, can only be taught, except so far as its rudiments are concerned, by practicing architects through the "atelier" system; these are the principles involved.

Again, I repeat, all this is not offered as a mature project, but simply as an essay in empirical suggestion. That architecture is, in a sense, the noblest of the arts, is the only definite assumption I desire to make, but believing this, and holding firmly that, with all the arts it is beauty, logic and language, first and always, or it is nothing, I do not hesitate to say that the problem of architectural education is one of grave import, bound up indissolubly with the question of civilisation itself, and that it demands therefore the eager sympathy of every architect and the friendly coöperation towards its final perfection, of every professor of architecture. To the latter, both living and dead, the profession owes more than it can ever repay: it desires to add to this debt, and in no way could this more easily be accomplished than by such action on the part of the schools as would establish general culture as their primal aim; admit architectural biology as a recognized study; hand over the teaching of pure design to the architect in his atelier; proclaim the test of style and design to be, above all else, pure beauty and perfect language; relegate the artificialities of the Roman Renaissance to their proper place, and finally accept Christianity as a fact, Christian architecture as the most highly organized, the most significant and expressive, and the most beautiful style that man has ever evolved.

ALTAR AND REREDOS—ALL SAINTS' CHURCH, DORCHESTER, MASS.

CRAM, GOODHUE & FERGUSON, *Architects*

SAINTS AND THEIR SYMBOLS

Iconography for May

Rev. P. H. Ditchfield, M. A., F. S. A.

MAY 1.

SS. PHILIP AND JAMES. (E. & R. K.) Apostles. There seems to have been no particular reason for the combined dedication of this day to the two Apostles. The Gospels tell their story which need not be repeated here. Church tradition states that St. Philip preached the sacred truth in Phrygia and Galatia, and that he was crucified at Hierapolis by the priests of the god Mars. He had incurred their wrath by commanding in the Name of the Lord a serpent which they worshipped to leave their idol temple. The evil beast could not withstand the power of the uplifted cross, and withdrew itself from the temple. The enraged priests seized the Apostle and crucified him with his head downwards. The legend of the serpent is depicted in the church of Sa. Maria Novella at Florence by Lippi, together with other scenes from the saint's life, and also in the "Die Attribute." When Christ fed the famished multitude, He said to Philip, "Whence shall we buy bread that these may eat?" Hence a basket with bread, or two or three loaves, are symbols of the saint. On several English rood-screens he is so represented. The instrument of his martyrdom is also his symbol, a T shaped cross, as in the glass window of Fairford Church, the coins of Brabant, and the paintings of Pietro Perugino and Mathias Grunewald. His crucifixion with his head downwards is shown on the bronze gates of St. Paul's at Rome, and in the church of Sa. Maria in Trastevere. Albert Dürer gives as his symbols a cross and a book, and in "Les Tableux de la Croix" (Paris, F. Mazot, 1651), he has a cross in his left hand and money in his right. His association with St. James the Less has often led artists to depict them together. Modern authorities state that there has been much confusion between James the Less, or the younger, and James the Lord's brother. According to the older interpretation St. James the Less, who is commemorated with St. Philip, was the bishop of Jerusalem and the writer of the Epistle, and with that we may here content ourselves. The Book of the Acts of the Apostles describes the Great Council in Jerusalem over which he presided. He was beloved by the Jews, but was martyred in the reign of Nero. He was flung from the wall of the city, stoned and beaten by the populace, until at length a fuller with a club ended his tortures. Thus a fuller's club is the usual emblem of the saint, and appears on many English rood-screens and some fonts. For the same reason St. James is always esteemed as the patron saint of fullers. Scenes from his life are depicted in the frescoes of the Chapel of SS. James and Christopher in the Church of the Eremitani at Padua.

W. A. Mansell & Co.

SS. AUGUSTINE AND MONICA—Ary Scheffer

MAY 2.

"St. Athanasius." (R. K.) Bishop, Confessor, Doctor of the Church. The story of the life of this great defender of the faith is indeed the history of the church in the fourth century. He was a native of Alexandria, and rose to the dignity of bishop of that important and tumultuous see. Of his struggles with Arianism—"Athanasius contra mundum"—of his persecutions, false accusations, perils, exiles, and life-long labours, we have no space to write here. God gave his servant "peace at the last," and he died at Alexandria in 372 A. D. An ancient painting at Alexandria, engraved in an edition of his works which were published in Paris in 1627, represents him as a Greek archbishop with the pallium, standing between two columns, and he is sometimes depicted with heretics beneath his feet.

MAY 3.

"The Finding of the Holy Cross." (E. & R. K.) St. Helena, the mother of Constantine the Great, warned by a vision, journeyed to Jerusalem and then on the site of the Holy Sepulchre discovered the Holy Cross at Jerusalem in 326 A. D. She built a noble church called the New Jerusalem, for its reception. Half of the cross she enclosed in a silver chest, and the other half she took to the Emperor. St. Helena often appears in art bearing or embracing a large cross, and as an Empress wearing a crown. Domenichino painted her holding a nail over a chalice, a hammer lying below. As the founder of the church at Jerusalem, she is sometimes represented holding a model of a church in her hand. Caliari's painting of the saint's vision of the Holy Cross borne to her by angels, is one of the most beautiful conceptions of the St. Helena.

MAY 4.

"St. Monica," widow. (R. K.,) A. D., 387. The Holy Mother of St. Augustine endured many sorrows on account of the errors and youthful follies of her son. "It cannot be that the son of so many prayers and tears should be altogether lost," were the words of comfort of St. Ambrose, a prophecy which was indeed fulfilled by the conversion and holy life of St. Augustine. Pietro Perugino painted her standing

behind her son who is represented kneeling. She is sometimes shown holding a handkerchief, a sign, perhaps, of the tears she shed, and an open book, or holding a crucifix.

MAY 5.

"St. Catherine," of Sienna, Virgin. (R. K.) A. D., 1380. Artists have loved to bestow upon this fourteenth century saint their best skill and highest veneration. This holy maid, the child of a dyer of Sienna, refused to marry, and in order to make herself undesirable to the eyes of young men, cut off her beautiful long hair and hid her sweet face behind a veil. Persecuted at first by her parents she was at length permitted to join the sisters of the third order of St. Dominic, who did not live in nunneries, but worked for their Lord in the world. She was a holy mystic and had strange visions. The Saviour appeared to her and dispelled the shades of doubt and evil that at one time beset her. There is a painting of the Saviour giving His sacred heart in exchange for her heart, and an angel holding a cross and a crown of thorns. It is in the academy at Florence. She is often represented as crowned with thorns with a cross or crucifix in her hand; a cross with flowers, a heart with a cross upon it, an inflamed heart, a cross and a book, a crucifix, lily and palm, a flaming heart with the sacred monogram, a dove upon her head, stigmas, lily and a book, as in the fresco by Razzi in the church of St. Dominic at Sienna,—these are some of the emblems of the saint. P. Veronese and Fra Bartolommeo painted her as being espoused to the Saviour, both pictures being in the Pitti Gallery at Florence. In the latter the Saviour appears as an infant. St. Catherine died at Rome in 1380, A. D.

D. Anderson

ST. PHILIP THE APOSTLE—RUBENS.

MAY 6.

"St. John before the Latin Gate." (E. & R. K.) This was St. John the Evangelist: and this festival commemorates his miraculous deliverance from his persecutors, who cast him into a cauldron of boiling oil before the Latin Gate at Rome. Tertullian is the authority for this legend.

MAY 7.

"St. Stanislaus." (R. K.) Bishop and Martyr. He was the bishop of Cracow in Poland at the end of the eleventh century. A bold, brave man who withstood to the face the iniquitous Boleslas the Bold, King of Poland, and rebuked him for his lawlessness and lust. The tyrant resented the action of the bishop, and slew him with a sword as the saint was standing at the altar. His martyrdom took place in 1079, and is depicted by Callot. Later legends state that the cruel king ordered the saint's body to be hacked into pieces and cast to wolves: but eagles guarded them from the beasts, a heavenly light shone down upon them, and the wounds were miraculously healed.

MAY 8.

"St. Gregory Nazianzen." (R. K.) A. D., 389. Bishop, Confessor, Doctor. This holy and learned man took his name from Nazianzus in Cappadocia, where he was born, of which place his father was bishop for a long period. His escape from shipwreck in the Ægean Sea was the turning point in his life. He vowed his life to God and was baptised. His great friend was St. Basil of Cæsarea, but the events of later life clouded their friendship. There was much confusion and trouble in the Eastern Church in the fourth century. Arianism raged rampant at Constantinople, and St. Gregory was called to confront the growing heresy, which was supported by Maximus the Cynic, the intruding Arian archbishop. He boldly taught the true faith, and was appointed to the archbishopric on the accession of the Emperor Theodosius. By the malice of his enemies he was compelled to retire from the see, and retired to Nazianzus where he wrote his beautiful poems and lived a life of studious retirement. Callot represents him as reading, wisdom and chastity appearing before him.

MAY 10.

"St. Antoninus" of Florence. (R. K.) Bishop and Confessor. He is the patron saint of the city, and was born in 1389. He entered the Dominican Order at the age of sixteen years. He became archbishop of Florence in 1445, and ruled his see wisely and well for fourteen years, dying in 1459 A. D. He was canonized in 1523. There is a painting of him by Cosmo Roselli representing him as a Dominican friar, wearing the pallium. Sometimes he has a mitre near him. Other representations show him drifting down a river in a boat, and holding a book in a bag; but I have been unable to discover the origin of the emblems.

MAY 11.

"St. Pius V." (R. K.) Pope, Confessor. Born in 1504, died A. D., 1572, canonized by Clement XI. in 1712.

MAY 12.

"SS. Nereus and Achilleus." (R. K.) Martyrs. Little is known of these saints. and I can find no emblems or representations of them. Tradition states that they were baptised by S. Peter.

MAY 14.

"St. Boniface." (R. K.) Martyr. He was the steward of a Roman lady named Aglais. Both he and his mistress had sinned grievously, but were converted, and Aglais sent her servant to the East to seek for the relics of holy martyrs. At Tarsus he witnessed the sufferings of some saints who were being tortured, and shared their fate. Reeds were thrust under his nails, as depicted by Callot: he was thrown into a cauldron of boiling pitch and afterwards beheaded, A. D., 307.

D. Anderson

ST. JAMES THE LESS—MANTEGNA

MAY 16.

"St. Ubaldus." (R. K.) Bishop and Confessor.

MAY 17.

"St. Paschal Baylon." (R. K.) Confessor. 1592 A. D. He was a humble shepherd boy of Spain, who joined the Order of St. Francis. Many stories are told of his simple piety and spirituality. In art we see him beholding in a vision a chalice and sacred host. A painting attributed to Domenichino shows him in the dress of a Franciscan before the Blessed Sacrament, his staff and bundle lying on the ground. Hueberus also represents him in the same fashion with the Blessed Virgin Mary appearing to him.

MAY 18.

"St. Venantius." (R. K.) Martyr. During the storm of persecution which raged at the close of the third century, was martyred this boy-saint, who, converted by the priest Porphyrus, became the patron saint of Camerino. He died for his faith at the age of fifteen years. He is represented in pictures and on coins and medals of that place, and is usually represented clad in armour and holding a banner, and the plan of the city or a church. In the "Die Attribute" a well is shown near him, alluding to his charitable prayer for water to refresh the thirsty soldiers who were killing him.

MAY 19.

"St. Dunstan." (E. & R. K.) Bishop and Confessor. A. D., 924–988. He was the most powerful and conspicuous character in the Church and State of England in the tenth century. Dr. Freeman calls him "the greatest son, the greatest ruler that Glastonbury ever saw, the strict churchman, the monastic reformer, who called up again the religious life at Glastonbury after a season of decay." Unjustly treated by several kings, he suffered much: but whether as monk or primate he fearlessly did his duty, and left behind an imperishable name. He was skilled in music and painting and in working metals. Many legends have been told about him. There is a figure of him at the Bodleian Library at Oxford, representing the saint seizing the devil with pincers. Thus he is said to have treated Satan who came to tempt him. Once his harp hanging on the wall of its own accord poured forth the melody of the anthem "Gaudent in cœlis animæ Sanctorum." He heard the song of the angels chanting

full sweetly "Kyrieleyson, Christeleyson." There is a portrait of the saint painted by himself, preserved at the Bodleian Library, one of the most interesting of ancient specimens of art, depicting St. Dunstan kneeling prostrate at the Saviour's feet. A dove is sometimes hovering near him, or whispering at his ear. At a Council at Winchester the seculars were demanding the expulsion of the regulars, when a voice came from the crucifix which hung in the the hall, "Let it not be so." There is a representation of this in Porter's "Lives of the Saints of England, Scotland and Ireland." (Douay 1632). He is sometimes represented playing on his favourite harp.

MAY 20.

"St. Bernardine" (R. K.) Confessor. A. D., 1444. This holy man, born at Sienna, joined the brotherhood of the hospital of S. Maria della Scala in that city. In the time of the great plague of 1400 A. D., he nursed the sick in time of terrible distress with wonderful zeal and cheerfulness. Ultimately he was admitted into the order of St. Francis, and became an amazing preacher, healing the souls of the faithful in that dreadful time of strife and confusion, when Guelf and Ghibelline strove in endless combat. Crowds flocked to hear his words wherever he went. Artists have loved to depict him. Raphael represented him holding three green mounds, surmounted by a banner, with a figure rising out of a crown. The same three mounds surmounted by a cross-banner appear in another painting of the Sienna school. I do not know what these "three mounds" signify: perhaps some reader will kindly inform me. Hueberus in his "Menologium S. Francisca," shows him holding a banner with the sacred monogram, and a star over his forehead. Many others have depicted him with his symbol I. H. S. surrounded by rays of glory in his hand.

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ST. HELENA—CALIARI

MAY 25.

"St. Aldhelm." (R. K.) Bishop and Confessor. Second Abbot of Malmesbury and first bishop of Sherborne. St. Aldhelm was the light of the Church of England at the end of the sixth century. Learned in Greek and Hebrew he bestowed lustre on the Church by his attainments. He was the foremost church-builder of his time, building churches at Malmesbury, Sherborne, Bradford-on-Avon, Frome and Wareham. The little church at Bradford still stands as a memorial of the saint. Music too owned him as gentle promoter. There is a bronze figure of the saint on the Digby monument in the Church at Sherborne. He is represented in episcopal dress playing on a harp.

MAY 26.

"St. Augustine, Apostle of England." (E. & R. K.) Bishop and Confessor. All students of history know about the mission of St. Augustine to England, and the events need not be here recorded. An early tradition states that he had a noble figure and tall stature, his face amiable and reverend, and his brow parted by waving hair. In Porter's "Lives of the Saints" he is represented baptising Ethelbert, King of Kent.

MAY 27.

"St. Philip Neri." (R. K.) Confessor. A. D., 1595. He was the founder of the congregation of the oratory, and is represented in art with a rosary in his hand. There is a statue of the saint in St. Peter's at Rome, which exhibits him with a lily by his side, and an angel with an open book, kneeling on one knee before him.

MAY 28.

"St. Gregory the Seventh." (R. K.) Pope and Confessor. A. D., 1085. Pope Hildebrand was the grandest and noblest figure in his age, a period dark with depravity and lawlessness. Church history tells of the exploits of this daring and fearless man, the son of lowly parents of Tuscany, a prior of Cluny, and then a stern and powerful Pope who excommunicated and deposed Henry of Germany, and brought him across the Alps to crave, barefoot in frost and snow, for pardon at the gate of Canossa. I have seen paintings of this wonderful scene, but I have failed to discover any symbol or emblem of the saint.

Chronicle and Comment

"It will never be said, we fear, by sculptor, architect or public, that 'the conscious stone to beauty grew' on Morningside Heights. Our readers will not have forgotten Mr. Borglum's fallen angels, and the figures that have replaced them are not likely to be either forgotten or forgiven.* * * The Building News, a London newspaper, commenting on the angels, says; 'Lucifer could not have been far away when they were created.' The colossal group representing St. Michael and the Prince of Darkness, is, it says, 'simply indescribable except as a large block of stone ruined in its manipulations.' Mr. Borglum thinks even this inadequate to describe 'absolutely the worst piece of work in New York.' * * * The sculptures are there to speak for themselves. They are badly executed and their faults cannot be minimized by contrasting them with thirteenth century work as an ideal impossible to be realized. As a matter of fact, they are not up to the standard of the stone decorative work which is now being done by American artists in American cities. They speak for the spirit of inartistic ostentation that characterizes the cathedral itself, with a spire concealing a dome, with false arches, false monolithic columns, masked windows, Romanesque Gothic and clustered chapels of confusion. The mediæval cathedrals are often far from being technically perfect, but even in their failures they are instructive, because they are real. Our cathedral should be truthful as a structure, and all of its details should be carefully and intelligently executed. But that truth, that care, that intelligence can be attained only if the creative genius of the architect, the sculptor, the builder is in harmony with the ideals of the people whose spiritual life the cathedral is to embody. The cathedral exists for the people, and those who build it must keep in touch with the religious life of the people. No great church was ever built in which those whom it was intended to serve were not vitally interested. If, as Dr. Huntington says, the public is not concerned in what is being done on Morningside Heights, it is because they feel that what is done there is not done for them."—The Churchman.

The Editors intend shortly to publish the story of "English Rood-Screens," a story which tells of much vandalism and wanton destruction. Churchwarden's account books record such items of expenditure as "for pulling down the rood and carting away the rubbish." It is pleasant to have to state that a new rood-screen has been added to the fine old church of St. Columb Major, Cornwall. It is in the fifteenth century style, constructed entirely of oak. Its open arches are surmounted with fan tracery, examples of which may be seen in some of the Cornish screens, which the hand of the iconoclast has spared. A rich cornice and delicately carved cresting crown the whole screen. An open stairway leads to a low doorway piercing the north chancel arch, giving access to the rood loft, which is four feet six inches in width. It is thus possible, as was always the case in the old screens to walk along the top. A discovery was made which shows that the new work is but a restoration of the old. In cutting through the north chancel arch, traces were found of the doorway which formerly gave access to the top of the screen, which was destroyed by an explosion of gunpowder in 1676. The representation of the Rood is in accordance with ancient models. The cross itself is richly decorated, and the figure of Our Lord thereon is full of strength and dignity. The flanking figures of the Blessed Virgin and St. John complete a most reverent artistic design. Beneath the the cornice on the western side appears the inscription in golden letters "Per Crucem et Passionem Tuum, Per Pretiosam Mortem Tuam, Libera Nos, Domine." The eastern side bears the words, "Verbum Caro Factum est et Habitavit in Nobis." The carved ribs, bosses, and panelling of the nave roof over the Rood are richly decorated in gold and colours. There are four return stalls, ornamented with finials of angels in adoration. Mr. G. H. Fellowes Prynne, F. R. I. B. A., is the designer of this fine rood-screen, which is so admirably based on ancient models.

There has been much talk of the iconoclastic treatment of the west front of Exeter Cathedral. The figures have become worn and decayed by age. Visitors to Exeter will not readily forget that remarkable and beautiful screen with its three rows of saints and kings and warriors. For some time the work of restoration has been going on, new figures being substituted for the old ones which five centuries of frosts and rains have somewhat obscured. The detractors proclaim loudly against vandalism, etc. The Dean of Marlborough has come to the rescue and states that the work is being carried out in accordance with Mr. Pearson's report of 1895. No old work is touched until photographs have been taken and casts made. It would be well if some ingenious person could devise some means for arresting the progress of the decay of stonework. Some process has been discovered and has proved satisfactory in regard to indoor work, but it is, we believe, of not much use for outdoor materials exposed to the rigour of the English climate.

We learn that the Episcopalian Church of the United States has invited Mr. Bodley to prepare the designs for a cathedral to be erected at Washington. We presume that the American Episcopalian Church wishes to show an outward and visible sign of its hereditary connexion with the Church of England, which in its turn has desired to keep up the outward expression, through its buildings, of its hereditary connexion with the mediæval Church. We should have preferred to have seen an attempt, in a cathedral built on American soil, to produce something new and more essentially modern. Of course, we do not know that Mr. Bodley may not take the same view; but his church architecture has hitherto been of the mediæval stamp, his design for the Liverpool

Cathedral having been almost absolutely archæological in treatment: and it is probably on that account that he has been invited to undertake the work. If the American Church desire that their cathedral should more or less reproduce the mediæval cathedral of the old country, of course they could have selected no architect more capable of the task than Mr. Bodley.—The Builder.

The eight hundredth anniversary of the consecration of the beautiful Norman Church of Ely, the stately Cathedral of the Fenlands, has recently been observed with due solemnity. The first monastery on the Isle of Ely was founded by St. Etheldreda, daughter of the King of the East Angles. She was aided by St. Wilfrid, and died in 679. The Danes ravaged the isle. The holy house was left in ruins, but was raised again. Soon after the Norman Conquest there were troubles in the isle. The monks espoused the cause of Hereward, "the last of the English," but at length surrendered in 1071. Twelve years later Abbot Simeon, brother of Walkelin, Bishop of Winchester began the present church, and Abbot Richard finished the east end in 1107, where the body of St. Etheldreda was brought and reburied before the high altar. It was this event that has recently been commemorated, and the scenes that were witnessed in Ely's stately fane will add new lustre to the noble church to which all American visitors to England love to make a reverent pilgrimage.

A hitherto unknown fresco of Leonardo da Vinci has just been brought to light in the commune of Rivanazzona, not far from Vogliera. The old town hall is under demolition to make room for a new building, and attention was drawn to a large wall fresco in the council chamber. Experts were called in, and the picture has been pronounced to be a Leonardo. The fresco represents Our Lady of the Snows.

Recently, at the "Barrow Church Congress" the question of "Symbolism in the Decoration of Churches," was treated by the Rev. Arnold Pinchard, vicar of St. Jude's, Birmingham, and Mr. Francis Burgess, F.S.A. Scot. Both readers were justly severe on the curse of commercialism and professionalism in respect of Church architecture and Church art in these days. The symbolism of the Catholic Church, said Mr. Pinchard, was devised and elaborated by men "whose first idea was not personal success, or professional popularity or praise, but just the glory of God and the edification of Christian men. Least of all did they think of or care for money-making in connection with their work of love." And Mr. Burgess said: "So long as the clergy insist upon employing commercial firms to fill their churches with modern caricatures of ancient designs, and go on ignoring the living work of living men, so long will there be a great gulf between the artist and the Church—between art and religion. And religion will be the sufferer."

Pause, sensitive reader, and reflect upon the huge quantities of ingenuity, industry, wealth—one might say even genius—which are lavished every day on the tremendous task of making the world ugly! Think of the furniture factories, novelty works, wall-paper concerns turning the busy wheels of productions in a thousand departments in order to flood our curio-burdened land with exotic flora and fauna, machine-daubed roses, hybrid inkstands, dwarfish tables, and ghoulish chocolate pots destined to adorn the modern flat and shriek forever at the harmony of the universe! The world is annually supplied with enough hideous table lamps to add a baneful radiance to our planet. The table lamp, in fact, seems to be a special pet of the professional uglifier. To him comes, occasionally, a prophetic vision of Art. "To-day," he says, "I feel a masterpiece struggling to be born. I am going to create something in form vaguely resembling a Chinese pagoda supporting a ketchup bottle. The base of this creation shall be a series of art nouveau swivels terminating in brass knobs, and its apex shall be a Rogers group rampant on a field of German silver. The whole structure shall be liberally adorned with miscellaneous skew-gees, barnacles, doo-dads, cameos, cart-wheels, and the job shall be recklessly gilded and lacquered and set on a pedestal of imitation onyx." Long time the creator labors thoughtfully at his Great Idea, and when at last it has assumed mis-shape before him he sighs in satisfaction, steps away a pace or two, cocks his head to one side and asks: "What touch can I add to this to make it just a little more ugly? Ah, I have it!" So with skilful hand he gums an Ionic column to each corner and puts the job on the market as a table lamp. In this generic and loving spirit the ugly things we see are given to the world. During the year 1906, on a rough estimate, something like thirteen billion violent objects of art were presented to the populace. The output of beautiful wares was somewhat smaller.—Collier's Weekly.

The Monumental News for November describes the model for an altar for the memorial chapel of the Episcopal cathedral of St. Luke, Portland, Me., which is being made by Hugh Cairns of Boston. Mr. Cairns has recently installed in the same cathedral four fine mahogany angels, each sixteen feet in height. They are closely co-ordinated with the series of paintings which Edmund C. Tarbell and Philip L. Hale are making for the chapel.

Excavations are being carried out at the once famous Cistercian Abbey of Hayles (Gloucester) where Richard, Earl of Cornwall and his son Henry (murdered at Viterbo) lie buried, for the owner, Mr. Hugh Andrews, by Mr. St. Clair Baddeley. The excavations, which succcessfully recovered the plan of the Abbey Church and Chapter House in 1900, promise to recover that of the frater, kitchen, dormitory, and infirmary.

Book Reviews

P. H. Ditchfield

"The Antiquary's Books"
(Methuen & Co.)

The title of this series has an attractive tone, and the library of the scholar or student is incomplete without these books. Each volume is the work of a specialist and may be deemed an admirable résumé of the subject of which it treats. Abbot Gasquet, O. S. B., has written on "English Monastic Life." Christopher Wordsworth and Henry Littlejohn on "Old Service Books of the English Church." J. C. Wall on "Shrines of British Saints," and other volumes have appeared on various branches of archæology which are not associated with the subject matter of this magazine. There is, however, one of the latest volumes in this admirable series which will directly appeal to the students of Christian Art, and that is "Parish Life in Mediæval England," written by Abbot Gasquet. The subject is a fascinating one, and the author brings to bear upon it much careful research and learning, which render this treatise valuable, and if now and then he introduces controversial statements which might give rise to discussion, we can overlook them, having regard to the general excellence of the scheme of this work and the admirable description of the details of mediæval church life. Dr. Gasquet draws a pleasing picture of town and village life before the Reformation wrought changes which transformed England. "Darkness and Dawn" theories naturally find no favor with him. We see the parish church standing in the midst of the parish, the centre of its social and civil as well as of its ecclesiastical life. The parish clergy are seen intent upon their ministrations, and the parish officials, the churchwarden, sidesmen or synodsmen, the parish clerk carrying out his duties as "aquævajalus," rector, choir etc., the schoolmaster, bellringer and others are all busily employed in doing their duty to the parish. The services of the church, the administration of the sacraments, the amusements of the people, their guilds, and fraternities, are all described with much accuracy of detail, and students may form a very clear notion from a study of these pages, what kind of place his town or village was in mediæval times. The book is well illustrated.

The final volume of the series is Canon Raven's learned and comprehensive work on the "Bells of England." This book has a pathetic interest, as it is the last work of a distinguished antiquary, who has accomplished much for the study of English archæology. For a period of half a century Canon Raven has been engaged on the fascinating study of campanology. He was one of the pioneers of the science, and therefore wrote this monograph with authority and accurate knowledge. We have many volumes on the bell-lore of different counties. The late H. T. Ellacombe recorded the bells of East Anglia. Thomas North those of five of the midland shires, Mr. Stahlschmidt did Kent and Surrey, Mr. Cocks, Buckinghamshire, and the Rev. T. M. N. Owen, Huntingdonshire; other workers are engaged upon other counties; and Canon Raven has now told the story of the bells of England as far as it was possible to do so with all available information, and a very graphic story it is.

The remains of the British period, the notices of bells by Saxon chroniclers, lamentations over the destruction of Norman bells, owing to the falling of many central towers, the gradual development of shape, inscriptions, foundry marks, and Longobardic lettering, the story of early foundries, such as those of London, York, King's Lynn, Wokingham and Reading, the history of change-ringing; legends and bell law, are some of the subjects of this volume. Enthusiastic bell-lovers are rare: we doubt not that Canon Raven's book will greatly increase their number, and lead others to complete these chronicles of the bells of England by climbing the belfries and reading the inscriptions on the bells of some counties which have not been thoroughly explored.

"Memorials of the Counties of England"
(Bemrose & Sons).

General Editor, The Rev. P. H. Ditchfield, M.A., F. S. A. About twenty-six volumes of this now famous series have been issued or are in preparation, the latest being Wiltshire and Kent.

The design of this series of Memorials of English Counties is not to present a detailed and exhaustive record of the history of each county, but to afford a continuous view of the country life in each shire, especially in its most significant periods from the earliest time to the present day, and to describe the special features of historical interest.

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The price of each volume is 15 shillings.

"Progress of Art in the Century"

(The J. B. Lippincott Company, Philadelphia and Toronto; London and Edinburgh, W. & R. Chambers.) By William Sharp.

This is a volume of the nineteenth century series of works which are invaluable as a retrospect of the progress made during its course. Mr. Sharp's volume is a wonderful résumé which only one thoroughly conversant with the artists and their works of this period could have made. Each artist just occupies his rightful niche in the temple of fame; each masterpiece is viewed just in the right light, and its beauties dwelt upon with a tender but discerning touch. Few could have achieved the success which Mr. Sharp has reached in this work. Gainsborough, Constable and Turner, he considers the three supreme names at the beginning of modern art, and the two first by their influence in France profoundly affected the art of Europe. The great German historian of art, Professor Richard Muther, the French artists Eugène Delacroix, Géricault and Claude Monet have all acknowledged the debt which Europe owed to these great English painters. All that is greatest in contemporary art derives from Constable. The pre-Raphaelite school, the Impressionist, pastoral and idyllic art with a tender tribute to the memory of Cecil Lawson, whose famous "Minister's Garden" was painted in the present writer's garden in Berkshire, animal painting and all the other schools of art, with separate chapters on the art of America and of European countries, are discussed in these pages. Mr. Sharp has added to the volume a résumé of the music of the eighteenth century, a popular and interesting account of the chief composers and their works in England and America and the European countries. The subject is so large that music might well have had a volume to itself. Admirers of Mr. Sharp's writings would have preferred that his work should not have been abridged or curtailed in order to provide space for this too slight sketch of musical achievement.

"The Oxford Library of Practical Theology"

(Longmans, Green & Co., London, New York and Bombay.) Edited by Canon Newbolt and the Rev. Darwell Stone.

All Anglican churchmen owe a debt to the publishers and editors of this series of works which is intended to supply some carefully considered teaching on matters of religion to that large body of devout laymen who desire instruction, but are not attracted by the learned treatises which appeal to the theologian. These volumes are valuable to churchmen on both sides of the Atlantic, as well as to laymen and clerics also of the Churches of England and America in their colonies and dependencies. One of the most recent volumes of the series is "The Christian Tradition" by the Rev. Leighton Pullan, which is intended to illustrate the continuity and the value of Christian tradition in conduct, belief and worship. It is characterized by ripe learning and a thorough knowledge of the writings of the Fathers, ecclesiastical history, and of modern thought. This is not the place to enter upon controversial subjects, but all readers of whatsoever school or communion would do well to study the chapters Episcopacy, Apostolic Succession, The Genius of Western Liturgies and Monasticism. The following is one of the author's trenchant conclusions: "The notion that our Lord permits His Church to remain a visible unity, while exhibiting a kaleidoscope of polities—Espiscopal, Presbyterian, Congregationalist, Methodist and Salvationist—is as paradoxical as it is modern. It is just as paradoxical as the assertion that England would remain a visible political unity, if it were divided between King Edward, the Socialists and the favourite of the White Rose League." The growth of monasticism will be especially interesting to the readers of this Magazine, and especially as regards modern developments. There is the curious account of the revival of the cloistered life in the very heart of Protestantism, when some German Baptists emigrated to Pennsylvania, and built a monastery and nunnery at Ephrata. Their leader was Conrad Beissel. A charming story is told of his successor, Peter Miller. During the American war a man who had insulted Miller, became a spy of the English, and was captured by the Americans, and sentenced to death. Miller pleaded with Washington for the man's life. The general answered that the state of public affairs demanded severe measures. "Otherwise I would gladly release your friend." "Friend!" replied Miller, "he is the only enemy I have." The pardon was granted and Miller arrived on the ground where the gallows was erected just in time to save his enemy's life. There is a short account of the revival of monastic life in the English Church, one of the results of the Oxford Movement. Appendix A. is especially valuable in view of recent controversy with regard to Primitive Episcopacy.

"The Principles of Religious Ceremonials"

"The Principles of Religious Ceremonials" by the Rev. W. H. Frere of the Community of the Resurrection is the latest volume of this series. It is characterized by much restraint of individual opinions. The writer wisely attempts to provide materials from which the reader may form a tolerant and independent judgment on the whole subject of religious ceremonial. He inculcates principles; he does not frame rules, and therein he shows wisdom. Nothing could be fairer than his postulates.

There are two types of mind; one has an affinity with Quaker simplicity, the other for so-called "Ritualism." Recognize your own affinity; recollect your own personal bias, and you will be fair and considerate to others. The chapters on the stages in the growth of religious ceremonial, and upon symbolical and mystical interpretation of ceremonial, are most clear and valuable, and churchmen on both sides of the Atlantic will be glad to have an able guide to the rubrics in The Book of Common Prayer and to the vexed Ornaments Rubric. The writer looks forward to the attainment of far greater unity in ceremonial usages than has been possible for many years.

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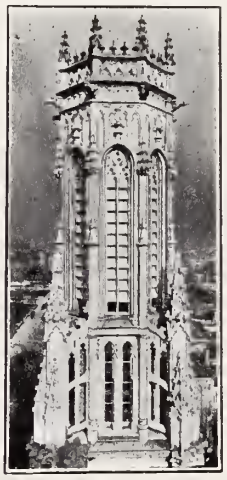

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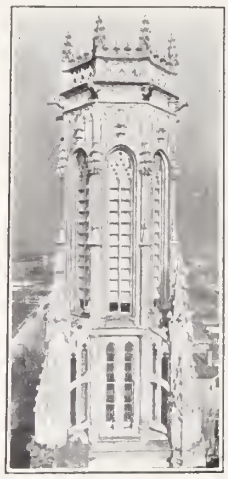

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Entered as second-class matter April 1, 1907, at the post office at Philadelphia, Pa., under the Act of Congress of March 3, 1879

PUBLISHED MONTHLY BY
THE JOHN C. WINSTON CO.
1006-1018 Arch Street, Philadelphia, Pa.
Yearly Subscription, $5.00. *Single Copies, 50c.*

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The Magazine of Christian Art

Vol. 1 JUNE, 1907 No. 3

GIOTTO'S FRESCOES

In the Madonna dell' Arena at Padua

Will Hutchins

"Thyself shalt afford the example, Giotto."

NO approach could be more fortunate than that to Padua. From whatever direction the traveller may come, whether from the dramatic hills of Tuscany, with their thousand associations of exaltation and despair, from the sombre feudal memories of Ravenna, the romance of Verona, or the richly woven web of dreams which Venice throws about each succeeding generation, he must pass through an interval of quietness which gives to Padua her own isolation and insures her identity. The setting is perfect: a country of rich level greens, the fertile fields of long successful agriculture, marked only by the whitest of roads and the most graceful lines of lissome poplars, accented at intervals by the occasional "campanili" which raise their dainty heads above the quiet verdure as willing mediators between the peace of earth and the smile of the arching sky. The waterways are plentiful, clear and quiet, with ample surface and unostentatious movement, veritable rivers of service. There is nothing of the oppressive heaviness of the Roman Campagna, with its "dust of empires and debris of civilization." The dimpling surface of the Po has little in common with the sulphurous swirlings of the Tiber. The one waters a country of life, the other seems to drain a country of death. The city of Padua greets the eye with a restful arrangement of towers rising from a bower of trees. It is merely a more pronounced arrangement of the characteristics of the surrounding plain. The essential quietness pervades the city itself, with its interminable yellow arcades and its old university. Padua, like every city of Italy, has its story of tragedy, deceit and murder, intestine strife and foreign rapine, but the story does not flaunt itself at the stranger. It has neither the traits of the museum nor of the workshop of commercial art, like Rome or Florence. Its interest is less advertised and so more genuine, as is that of Siena or Pisa.

The supreme glory of Padua is as unpretentious in outward show as could be imagined. In a modest corner of the town, without splendor of approach and marked by no external signs of distinction is the Arena. Tradition tells of an amphitheatre here in Imperial days. Now one sees merely a simple expanse of empty enclosure sloping away from an ancient wall. One enters by a rude swinging gate and stands in a "garden," not the luxurious perspective of pine and ilex, fountain and temple, of Frascati or the Borghese, but a grass-grown slope, not without common weeds, through which a narrow gravel path leads to a small chapel with bare gray walls.

To open the old door and enter the chapel is to step at once into a presence which lays a just claim to the greatest distinction of any interior in Italy. This is a superlative statement, but more than once has it been made and defended. There are richer interiors whose magnificence would crush by comparison the little chapel into utter nonentity, but never was any Christian building decorated so completely and with so convincing a sense of appropriateness and rhetorical correctness as this. The work is superlative and can only be described in superlative terms. "Here," says the historian," is the beginning of modern art." "Yes," rejoins the poet, "and the end of all art." But we may not allow ourselves to rhapsodize. There are simple facts and simple principles which must be gotten at.

The chapel was rebuilt in 1303 by Enrico Scrovegno into whose family the Arena property had passed in the preceding century. A former chapel dedicated to the Virgin had occupied the same site. This chapel had been the scene of an annual "mistero" or dramatic and choral celebration to the Virgin. Enrico Scrovegno was an enthusiastic member of the flourishing order of the Knights of the Virgin, popularly known as the "Cavalieri Godenti," an order organized to combat heresy against the Virgin. The Arena chapel was rebuilt to make a fitting sanctuary for their use. In 1306 it was determined to embellish the walls of the chapel with the greatest possible beauty. There was one man in all the world whose hand and brain were indispensable for the work. Called from his father's flocks, a veritable David, Giotto had startled the little world of his day into an enthusiasm

THE KISS OF JUDAS—Giotto (*Arena*)

which was to multiply the heart-beats of all succeeding time. He was thirty years of age, fresh in power but already mature, and already reaping a fame unknown to any man of his calling in Italy for a thousand years.

Our appreciation of Giotto to-day can hardly base itself on the reasons which inspired his vogue in 1300. He receives appreciation in a gamut of terms varying from the almost condescending admission of a certain worth by the academic critic to the ecstatic adulation of the sentimentalist. Throughout the whole range there is always the insistence on the one great historical fact that Giotto was the man who breathed the breath of life into modern painting. Historian after historian has gone over the old familiar story, whose known facts are all too few, and whose legendary incidents, set down for us with the naive assurance of Vasari have been tortured into a thousand fantastic shapes. In all cases the historian has pointed to the fact that Giotto painted from life, that Giotto's frescoes have a feeling of actuality, that Giotto was the first to bring painting up from a deathly inertia of convention and rebuild the fallen bases of natural fact.

Historically, this is correct enough. In so far as Giotto was merely an historical fact himself, a man of a certain period, a link in a chain of developments, nothing can be more accurate than the usual appreciation. But every individual is a person as well as a unit in a social group, and while every genius has his local and temporal setting, it is only in so far as the genius overleaps his time and place and assumes a more general significance that we are forced to admit his supremacy. It is not as an exponent of the sixteenth century in England that we exalt Shakespeare; we rather pardon his localisms and temporalities which cannot after all dim the flame of his essential greatness. So while the historian insists for us that Giotto drew much better than Cimabue but not nearly so well as Raphael, and regrets in passing that such native ability could not have benefited by a more finished training, we are forced to admit that he is right, historically. History proceeds from the more remote to the less remote, and as it approaches the region of actual experience, loses its essential flavor. Natural perception, on the other hand, proceeds from the region of actual experience and throws out uncertain tentacles into the region of unfamiliar conditions and inadequate knowledge of facts. To the historian, Giotto is a bud on the dry stalk of Byzantine tradition, a mere promise of the greatness to

follow in the fifteenth and sixteenth centuries. Conversely, a naive perception, looking from out the conventional stronghold of the Renaissance tradition, which comes to us in an unbroken, even if decrepit, descent, finds him merely queer, not without promise, but only admissible with reservations and a kindly allowance for his limitations. The same naive perception remarks that Japanese painting is not without beauty, although the drawing is bad wholly unnatural, and quite devoid of perspective which is of course a "sine qua non" of art. This smug confidence in the superiority of familiar things is greatly disturbed to learn that in many respects Japanese drawing is infinitely superior to anything Europe has ever known or ever will know; that the Japanese have had for centuries a common mastery of line compared to which Leonardo is awkward and Ingres heavy. To the unprepared mind Giotto might seem to differ from the other Italian primitives only in that he worked on a larger scale and that his works are somehow more human and tangible than the fragmentary altar pieces, set in elaborate gold, which unfortunately are commonly associated with the cold halls of museums, quite apart from their proper setting.

There remains still a third point of view, not common nor easy nor obvious, but very essential. It

HOPE—Giotto (*Arena*)

INCONSTANCY—Giotto (*Arena*)

may be designated the point of view of pure appreciation. With a perfect cognizance of both the other attitudes, this one declines to regard Giotto across the unfamiliar and much misunderstood and abused desert of Byzantine formalism, or through the tangled growth of the tropical forest of the later Renaissance. Pure appreciation must proceed from the belief that there are fixed principles of art which transcend the common laws of usage, fashion, style or school; that art is most truly itself when it is most constructive and synthetic, and least imitative, either of manner or subject. Similarly a constructive criticism will aim solely at the most vital essentials. The quest of the absolute is the condition of fullest mental life, and however relative our means may be, and of course are, an absolute must be assumed by which to determine our end. For example there have been archæologists who, by reason of more scientific advantages and knowledge of details, have apprehended the facts of Greek sculpture more perfectly than did Winklemann. No one has come nearer to comprehending the thing itself than he did, because he brought to the task a belief in an absolute form and a breadth of attitude of which the mere inoculation as a principle of scholarship made Goethe the greatest mind of his generation. The most modest and tentative examination of the Arena frescoes in the light of general sound principles of taste and expression sets them at once on a pinnacle of supreme significance.

Indeed all of Giotto's work which remains shows, through the alterations of time and the abuses of restoration, an embodiment of principles too great to be effaced by any mere change of surface, just as the essential perfection of form of the Phidian

Christ Before Pilate
GIOTTO
(The Arena Chapel)

THE PIETA, OR ENTOMBMENT—Giotto (*Arena*)

marbles asserts itself with overwhelming conviction through a surface worn and marred, and in fragments whose perfection permits them to speak for a lost whole. While it is true that Giotto's frescoes at Assisi and in the Capella Bardi in Santa Croce, embody the principles of his greatness, the Arena chapel for three reasons gives him his best results. There he is isolated, there he has an opportunity for completeness, and there he has the greatest of all subjects. And the vindication of dynamic results which he achieves at Padua silences a carping criticism and stimulates a healthy aftergrowth in all posterity. A really great art, like truth, needs no prop nor protection, but will assert itself in endless triumphs.

To give the temporal Giotto one parting salutation we may observe that in 1300 the Christian Church was a live organism, built in natural development around a central theme. It is not necessary to enquire into the philosophical nature of real Christianity to determine how actual was the life of the Church in the days before a revived paganism had debauched it and a hundred storms of controversy had refracted its white light into as many hues and left the marks of disintegration over all. Giotto evolved by the most natural process his graphic expression from the very heart of the faith. In fifty panels he sets forth the graphic facts: the life of Mary, the birth, ministry, death and resurrection of Jesus, the Judgment and the Glorification. The story is one and complete, and its treatment, springing with perfect spontaneity from the subject, has the same perfect organic unity.

We hear much of unity as a law of art. Unity is taught as a rhetorical principle in the class room and the atelier, but in the broader applications of art in usual practice no principle could be more often conspicuously absent. Because architecture is the most organic of the arts and because Giotto was architect as well as painter, he needed no lessons in the laws of the two opposing principles of unity, subordination and emphasis. Throughout all the fifty panels of the Arena chapel there is first of all an absolute unity of color scheme, of design, of motive and of fidelity to the architectural fact. Simple and obviously appropriate as this is, the quality here obtained is almost unique. One may count almost on one's fingers the interiors whose scheme is so successfully dominated by a principle as this. Art rose once at least to its opportunity to give a visible expression of adequate proportions and in perfectly legitimate means to a great subject,

THE PRESENTATION OF THE BLESSED VIRGIN—Giotto (*Arena*)

THE BETROTHAL—Giotto (*Arena*)

and in complete appropriateness. "One God, one faith, one baptism," made visible in an external form of perfect completeness! Rarely do the single master-mind and master-hand coincide, and still more rarely have they the untrammeled opportunity. Giotto's mastery of his problem is literal and evinces a grasp of the demands and limitations of architectural decoration which none of his successors immediate or remote, excelled. It remained for the nineteenth century to rediscover the obvious principle of mural painting. Puvis de Chavannes spent his heroic life in a battle for the establishment of the idea that a wall is a flat surface and that this essential architectural fact, the structural principle, must dominate the decoration. Giotto's grasp of this essential is altogether too complete to allow any ground for a supposition that his method was in any degree uncertain or his success fortuitous. One might explain the principles of his composition by observing that the science of perspective was unknown in his day and that Giotto would have worked in receding composition had he been familiar with it. We have only to note the continuity of the whole series of panels so closely adjacent to each other and so definitely related in motive, to realize in a word the wholeness of Giotto's idea, to be convinced that the plan by which he kept his major action and all his accessory planes parallel to the wall in every case, is conscious and voluntary. He usually insists in keeping his dominant figures in the same strict alignment with his actual surface, either in full face or in flat profile. With this assimilation of detail into a vital whole, he falls back upon his splendid sense of arrangement, a particular in which he never has had a superior, for his emphasis, in the individual group and the entire series. The glorified Christ centres the whole work above the arch of the choir wall. The Judgment is properly relegated to the rear wall, correctly placed for once, and in accordance with an old tradition which should have persisted. The narrative, a continuous series, occupies the only part of an interior which has a sense of direction, the sides of the nave. Nothing could be more perfect, nor can there be adduced any example of idea more compelling to form in all Christian art.

DETAIL OF THE PRESENTATION
(See page 92)

The whole spirit of the scheme is epic, if we may borrow a purely literary term. It was no mere limitation of technique which reduced every drapery to its simplest form and every figure to its most direct action. While we must always share the same respect for the architectural method in decoration which Giotto unquestionably felt to be imperative, we must not forget that this decoration had for its generic theme a narrative. It is a truism that church decoration reached its purest style when it presented facts with a conscious intention of dogmatic instruction. Our modern attitude has reversed this idea of art, and perhaps finally so. But other conditions than ours made demands on graphic art which we judge to-day to be extraneous. A twelfth century churchman stated the case for his day. "Picturæ ecclesiarum sunt quasi libri

Head of Christ

FROM THE SCOURGING OF THE MONEY CHANGERS

(*See Page 97*)

laicorum." Here, then, the narrative of the gospel was to be presented with graphic force, and the necessity of giving point to the individual episode was urgent. We have seen that the individual composition never exceeded its proper limits. Within those limits what was it?

Giotto's story-telling is clear and concise and brings the greatest conviction. The successive panels have been often analyzed and often with an able perception of their significance.

Giotto is always poignantly obvious. Each panel may be studied as a unit, a micro-organism. To review the whole series in detail would be superfluous, because it would be to rewrite the Gospels. This direct power results from the reduction of every action to its most obvious expression, which we have already noted. Giotto's frescoes are comparable to the best Greek reliefs, with their consistent reduction of a narrative motive to a coherent surface in the dynamic repose of balanced action. This synthetic simplicity unites what have unfortunately come to be regarded as antipodal principles, literalness and symbolism. Three bushes represent a garden in which the risen Christ appears to Mary. It is adequate. In the "Flight into Egypt," two mountain peaks and as many trees express an expanse of country, and with the moving figures, give a satisfactory suggestion of an extended journey. As a study in line expression this panel is unique. The formation of the landscape in simple sweeping lines, with firm horizon and arbitrarily severe accents, symbol and fact combined, of tree or bush or rock, supports the figures with convincing rhetorical effect. There is just the right sense of rhythmical movement across a static setting, and both planes contribute to the whole action.

JUSTICE—Giotto (*Arena*)

Perhaps as good an example as any of Giotto's task in synthetic arrangement may be seen in the panel of the Resurrection. Here three distinct episodes are welded into a unit with no apparent injustice to the facts. The stupor of the Roman guards, the splendor of the angels and the "noli me tangere" take their consecutive places. Giotto's symbolism here is startling in its simplicity. The horizon line accents the dramatic action of the risen Christ, and gives the angels a complementary relation to the composition. The horizon is the line between earth and heaven and Christ, the risen mediator is clearly in both spheres—with the angels subordinately so. Technically the composition of this panel is masterful, although the melodramatic instinct of a later manner would have ruined the sense of continuity by centring the arrangement into a tableau.

To express a sustained narrative is of course just the essential function of the epic style. The sustained narrative precludes any full stop. Consequently all its accessories must be kept subordinate. Perhaps it is not too extravagant a fancy to see a rhetorical relation between the simple descriptive epithet of Homer and the descriptive symbol of Giotto. Both are essentially beautiful. Homer describes—without stopping to describe by focusing the general into the specific—the character into the fact: "the rosy-fingered dawn," "the far-sounding

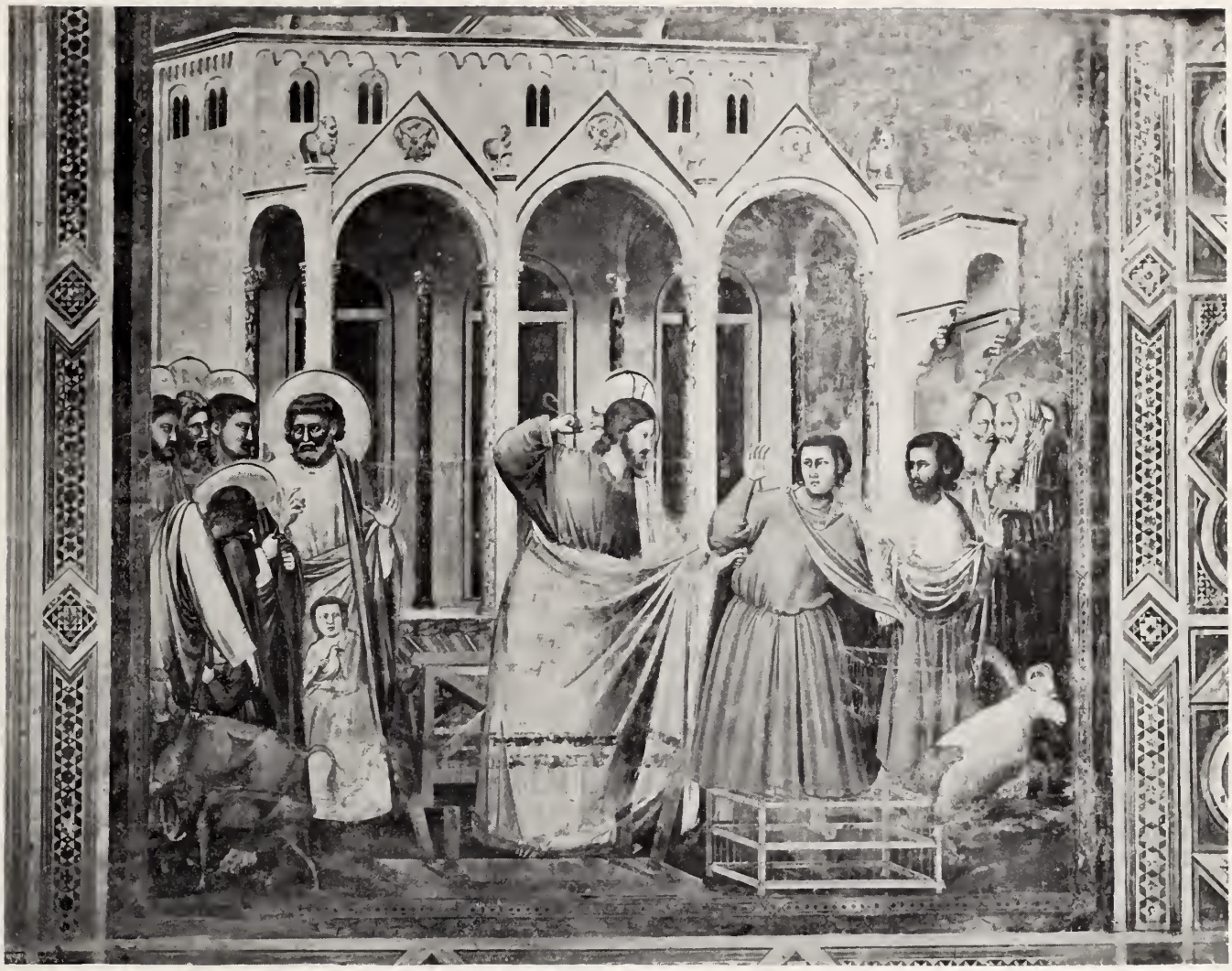
sea," "the hollow ships," "the grey-eyed Athene," all potent suggestions which never arrest the attention to an irrelevant degree. This is the real symbolism, neither esoteric nor abstract, a reduction of expression to its simplest terms. Both in point of historical development and of rhetorical value the symbol is the open book of direct appeal—written in a common tongue.

The absence of elaboration insures an unimpeded channel to the essential significance. Only when the subject is dominant does art learn to omit. What is left out often contributes more than what is put in. In the panel of the Nativity take the two shepherds at the right as an example of Giotto's power of suppression. In excellent drawing and a concealed cleverness of design they remain absolutely subordinated in the composition. The poise of the left figure is wonderfully good, but he may not seem to attitudinize for the benefit of the audience. Giotto makes us feel an organic figure in its contributory action and no more. Nine-tenths of the quattro-centists would have turned a shepherd around enough to show his rounded, smiling cheek and so dispelled the charm of devotional austerity which Giotto knew to be essential.

In all ages and in all media of expression art has vacillated between two opposite poles of theory. There has been an endless battle between suggestion and realization. Giotto's flat wall with its structural character scrupulously maintained and its descriptive power limited by the most arbitrary reserve of manner glows with a radiance of truth and power. He knew that the greatest dynamic results from graphic expression could be secured, not by sating the mind, but by stimulating the imagination by suggestion. The realist fatuously supposes that he can tell what cannot be told, and whatif it were told, would not be believed and perhaps might have no significance after all. Nature herself yields no message of beauty until illumined by imagination. An example in point may be taken from modern so-called illustrating, which seeks to prop enfeebled imaginations with a stimulus of laboured detail in strict fidelity to irrelevant facts. The whole process must inevitably deaden where it is intended to stimulate. There can be no question in the mind of any one who has felt the power of Giotto in the immediate presence of the Arena frescoes as to the relative merits of the two methods.

It is the dynamic quality of the Arena frescoes which will continue to be their most valid claim on a perpetual recognition. It requires no particular preparation of experience or mental attitude to feel their irresistible power. Where the intellectual acumen of Raphael spreads before the eye a panorama of intellectual perception and expression which compel the intellect to bow before the vigor of its attack, Giotto, with the simplest suggestion, stimulates the emotion to the most poignant actual experience. And because his sense of tragedy is on the highest plane of dignity he rouses the most genuine emotions. Sentimental persons pose mentally before Titian's Assumption or Raphael's elegant spectacular drama called the Transfiguration, but strong men and women, not necessarily pietists, or those given to emotional religion, not even Christians, weep and tremble in the Arena chapel. The graphic reality of the Passion frescoes cannot be described beyond the flat statement that their expression of noble suffering is so intense as to fix itself in the soul of the observer and leave no room for self assertion on his part. The Crucifixion and the Descent from the Cross by Rubens are perhaps the most complete and capable attempts to realize graphically the great Christian tragedy which the history of art can show. There are pictures which exhaust the means of graphic expression, and their greatness as works of art is unquestionable.

THE BAPTISM OF CHRIST—Giotto (*Arena*)



THE SCOURGING OF THE MONEY CHANGERS—Giotto (*Arena*)

Their effect on the observer, however, is to produce, not pity or fear, but admiration. Giotto's Passion pictures actually produce the purgation of emotions which Aristotle, centuries before, had declared to be the real function of tragedy.

The later Renaissance went its appointed way. There continued to be genuinely religious painters and the somewhat flickering flame of Christian art was kept alive. The spirit of the age ran directly counter, however, to the high simplicity and the repression of the irrelevant which were Giotto's greatness. The universal tendency was toward a more and more articulated style until the sixteenth century reacted and brought back a certain simplicity—if only the simplicity of superficial facility. Even so fine a mind as Michael Angelo found it necessary to develop the Sistine ceiling into impossible gyrations, and create as it were a false peg on which to hang his presentation of the truth. The popular taste in Christian painting ran in the direction of an intellectual analysis of the old subjects like Leonardo's, or a spectacular modernization as of Veronese. Indeed so colossal a "tour de force" as Tintoretto's "Paradiso" may be classified as Christian art from a certain point of view. The Christian dogma could bring no conviction in an age when Platonism vied with the Gospel and when all graphic art was more or less conditioned by the antique. Haly had appropriated the sensuous abandon of Hellenism, but not its salutary restraints. Says Milman: "It was a splendid dream of Nicholas V. that the Church should array herself in all the spoils of the ancient world and so maintain as a natural result her dominion over the mind of man." The dream proved false. The very attempt at a universal dominion brought the Church to her knees in an agony of dissension. She arrayed herself in the spoils of antiquity until in the fever of her imagination she lost for a time her own character in that of the rôle she had assumed, like a frenzied actor. It was vain for the reactionaries of the council of Trent to turn against the corruption of Christian art. Savonarola himself could destroy the lyric creations of Botticelli, but he could raise up no Giotto. The zenith of Christian art had passed, in so far as church decoration was concerned, just as the era of church-building as a worthy and complete expression of life had gone into history. New life and an altered point of view demanded a new art.

Modern attempts to realize the character of Giotto's frescoes in an affectation of his manner-

"NOLI ME TANGERE," OR THE RESURRECTION—Giotto (*Arena*)

isms are obviously artificial. Indeed most of our strictly Christian art is frankly retrospective. The popularized Christian art of our day usually results in a vain attempt to crowd a great dogma into the narrow confines of a merely personal point of view. The laboured reconstructions of the Gospel narrative in the light of geographical or ethnological accuracy come no nearer to the popular heart than do the numberless literal translations of the same subject in modern graphic idioms.

Giotto has a real influence in modern art but it is of a technical rather than a religious nature. We have already noted his relation to Puvis de Chavannes. A fascinating study might be made of the debt of the greatest modern French painter to the earliest Italian master. The essentials of the greatness of each are akin in no meagre degree. They both have that constructive architectural quality which is so rare and so noble. Their similarity cannot be fortuitous. Among the moderns who have affected the peculiar admixture of nature and archaism which may broadly be called pre-Raphaelitism the late Sir Edward Burne-Jones may be taken as a most happy representative, both for his intellectual greatness and his technical accomplishments. Any one familiar with his work must be struck at once in the Arena chapel with a certain familiar modern flavor of tenuous drapery and lithe figures in the adoring angels on the choir wall. Giotto then, could inspire beauty among other things. He was perfectly capable of depicting loveliness in so far as he cared to allow such a quality to enter his scheme of art. Again, his two panels of the Annunciation betray a strong, fine sense of beauty, a dignified sweetness of form which Taine observes to be noticeably Greek in quality. Art in Giotto's day had other functions than the gratification of a desire for prettiness.

Because Aeschylus and the author of Job are exclusively severe and grand in style we have no grounds for asserting that they never felt the tender intimacies of life. The Middle Ages had a sense of beauty, although if we believe some ardent ultra-humanists we may be persuaded that birds hardly

THE RAISING OF LAZARUS—Giotto (*Arena*)

sang or flowers bloomed before the time of Petrarch. In the face of the enormous synthetic power Giotto demonstrated it is not reasonable to infer that he could not have been more charming and startled the world with an analytic art had he seen fit. Modern Art, which is almost altogether personal and analytic and rarely gets beyond the exposition of either a technical method or an affected point of view toward nature or life, is altogether too impatient of the repressions of an art which was nobly ancillary in a great constructive work.

When the painter, and the exiled Dante, who was in Padua at the time, walked together as they must have done in the cool of the evening after the long day on the Arena scaffolding, the rising memories of friendship in happier times cannot have failed to open springs of tenderness. Dante was permitted to build an art from his personal loves and hates.

To Giotto was allotted the sterner task of a purely objective art, whose repression of the personal note in an absolute fidelity to objective quality was to raise it into a universal significance. The Arena frescoes received their life in a genetic process from the organic dogma which lies behind them; and because they presented the dogma in a form so concrete as to be entirely within the limits of purely graphic expression, they have reacted by giving back life to the same faith to which they owe their origin.

Anglo-Saxon Influence on the Church

Arthur Foster

THE appointment by the bishop and chapter of the Cathedral at Washington of an English architect of advanced age, as the designer of the proposed Cathedral at Washington, is causing some comment in architectural circles. It appears that the bishop consulted an architect whom he presumably felt to be an authority on the subject, but neglected to take his advice. Nevertheless, the consensus of opinion among architects seems to be that the course taken is, on the whole, a wise one, though this is not admitting by any means that a younger man and an American could not design the building in question equally well. Every American architect worthy of the name has long since abandoned those freaks of conglomeration that were in vogue twenty-five years ago. A majority of them have come to the conclusion that English Gothic is the most fitting form of art through which to express religious sentiment, while an ever growing coterie, embued with the real spirit of this art, are devoting their energies to its prosecution: and their object is not to faithfully reproduce the ecclesiastical art of any particular period, but rather to cultivate the spirit that inspired the art. This spirit has been with the Gothic builders of all the ages of its development and has actuated alike the Celt, the Saxon, the Christian Dane and the Norman the amalgamation of which races has produced the designers of those fourteenth century buildings which are considered to be the final triumph of Gothic art: and as the new is ever being born of the old, one may hope to see the same spirit manifest in meeting the conditions of the present age. This country is continually assimilating people of every race, but the net result will be found to approximate more nearly to the Anglo-Saxon than to any other, and the same is true of the Church as evidenced by her architecture; and if there is one period and one country more than another in which the architect should seek his inspiration, it would seem to be in that era before the Reformation, when but for the Greek schism, the Church was one as well as Catholic. And yet, even then, the Church of one country held as to a birthright those national characteristics which have always been her boast. While in England the churches were largely monastic rather than laic, their architecture at once gives one the impression of being the expression of the sentiments of the common people; low lying and extended in plan they seem to be a natural part of the landscape; while the awe compelling fanes of the continent appear to tower above and dominate the surrounding country. Surely the homely Anglo-Saxon spirit thus expressed is most fitting for the ecclesiastical art of a country governed by the people and for themselves.

The Episcopal Church is, perhaps, doing more than any other towards encouraging the Gothic revival. She is unfortunately already considered to be exclusive, and is in danger of being considered exclusively English. If she wishes to refute this charge, as she undoubtedly will, she must expect from her architects designs showing a due consideration of the influence of other styles.

One cannot but be influenced by the Anglo-Saxon's directness, his love of freedom and independence, and his respect for the majesty of the law, and one can throw oneself open to this influence without contracting that ultra-conservatism and usage to Church and State affiliations which are not the honest expression of these present days. And one must be influenced also by the work of the vast immigration from Southern Europe; all that is best in its art must be assimilated rather than being thrown aside as un-American. That it is possible to thus design in the spirit of the Anglo-Saxon using the more fervid fancies of the Latin and under skies as sunny as his own is fortunately evinced by facts. An English parish church of the fourteenth century would look monstrously out of place in a Southern Californian landscape, but used only as an inspiration it could be made to most fittingly express the old Faith in the new country.

The architecture of the Protestant churches has, generally speaking, remained untouched by foreign influence, and it is a matter for congratulation that there appears to be no desire on their part to develop the logical meeting-house of their fathers, but rather to return to the Gothic type. It may truthfully be urged that this is the work of architects, but the fact that their suggestions are so readily and so generally accepted show the instinctive demand for English Gothic among the American people. Some of its best examples in the middle West, as far as isolated features and matters of detail go, are to be found in Protestant church buildings. Among the American born Roman Catholics there is already a strong leaning to this type, the type which appears to be already looming in the future as the logical church style, and there is little doubt but that the Washington cathedral in the hands of such a master as Bodley, will fitly express this tendency of purely American taste, a tendency evolved from all that is best in the American national character.

Of course, there is a degree of perfection which can come only from a long experience, and the environment of an English ecclesiastical architect is more likely to produce a fitting man for this great undertaking. The development of English Gothic art is so wrapped up in the history of the country, where the Church from time immemorial has occupied such a prominent place, that the veriest school boy has considerable knowledge of the subject, and a pretty full acquaintance with the same

is expected of those who in any wise may be considered scholars. Then, again, there is the ever-present suggestion of the beautiful little churches with which the whole land is dotted, so that, as one of our own writers tells us, "from scarcely a spot with a wide view anywhere south of the Scottish border cannot be seen a spire, roof, or tower telling of her presence."

Naturally these are advantages which our American architects do not possess, but there is yet a greater advantage which the English have which might be, but alas! is not ours. In England the Church has ever been the greatest patron of art. Indeed, many of the noblest examples of Gothic buildings are the works of Churchmen, rather than of architects as we understand the term to-day. There the average clergyman is more or less of an archæologist, at least, in so far as regards ecclesiastical matters, and an architect who is endeavoring to design in the spirit of the Gothic style, the true style of the Church, meets with every encouragement from his client. But how is it in this country? Are the clergy, who should be the natural leaders of the people, really keeping pace with the Gothic revival? On the strength of a superficial knowledge possibly not possessed by their building committees, they may demand slavish copies of English work, or what is still worse, the same design "cut down" in both scale and price. There are some clergymen who seem to suppose that a cruciform plan and a rood-screen are essential features regardless of the size of the proposed building. Indeed some matters pertaining to church architecture, such as the provision to be made for the enormously large choir in the chancel, have the marks of neither catholicity nor antiquity and yet have become so common as to be almost arbitrary and hard indeed for the architect to combat.

"Art is long" and architectural design cannot be considered as part of a clergyman's education, but surely one can reasonably expect in him at least a knowledge of the liturgically correct forms of the outward appurtenances of his office, and even a superficial study of this subject would bring with it a better understanding of the art of architecture. All honor to the American Gothic architect who is often in the position of being able to advise the priest as to the cut of his chasuble, as well as to the number of centres for his pier arches.

The average Episcopal clergyman of to-day would undoubtedly claim that the trend of his Church is towards a revival of the ancient Anglo-Saxon worship, a worship which was performed in a setting which has gradually been evolved through the most intense devotion throughout many centuries. There is a tendency in the American Church, instead of going back to these outer forms, to gradually introduce a ritual (fondly imagined to be "high") for some features of which there is absolutely no warrant and which are distinctly un-Catholic. The modern priest would be astonished to hear that he has abandoned the use of the time honored cassock and surplice, but such is actually the fact, the garments now in general use being purely modern Roman. A clergyman should be familiar with all these matters as pertaining to his ministry. It may be claimed that these are trivial matters, but the law of the Church regarding the use of certain vestments and ornaments is just as binding as any other of her laws, and in this connection we are safe in saying that many of the features of Church building are so much a matter of precedent as to have become practically an unwritten law. Vestments and ornaments, therefore, as well as architectural forms should surely be the liturgically correct ones, which from an architectural view-point are infinitely more in keeping with the Gothic spirit which churchmen everywhere consciously or unconsciously, are seeking to revive.

In his very valuable work "The Parson's Handbook," the Rev. Percy Dearmer mentions a number of societies, notably that of St. Dunstan, which have been founded in order to make ornaments and vestments in accordance with the standard of our rubric and under fair conditions. There are doubtless similar societies in this country, but unfortunately the Episcopal clergyman is sometimes compelled to go to Roman Catholic stores where many of the articles offered for sale, especially some of foreign manufacture, are of a tawdry character, as much deplored by the Roman Catholics as by ourselves. Of course, there are articles that are manufactured and sold exclusively for use in Episcopal churches, which ought to be a guarantee that they are both artistically and historically correct.

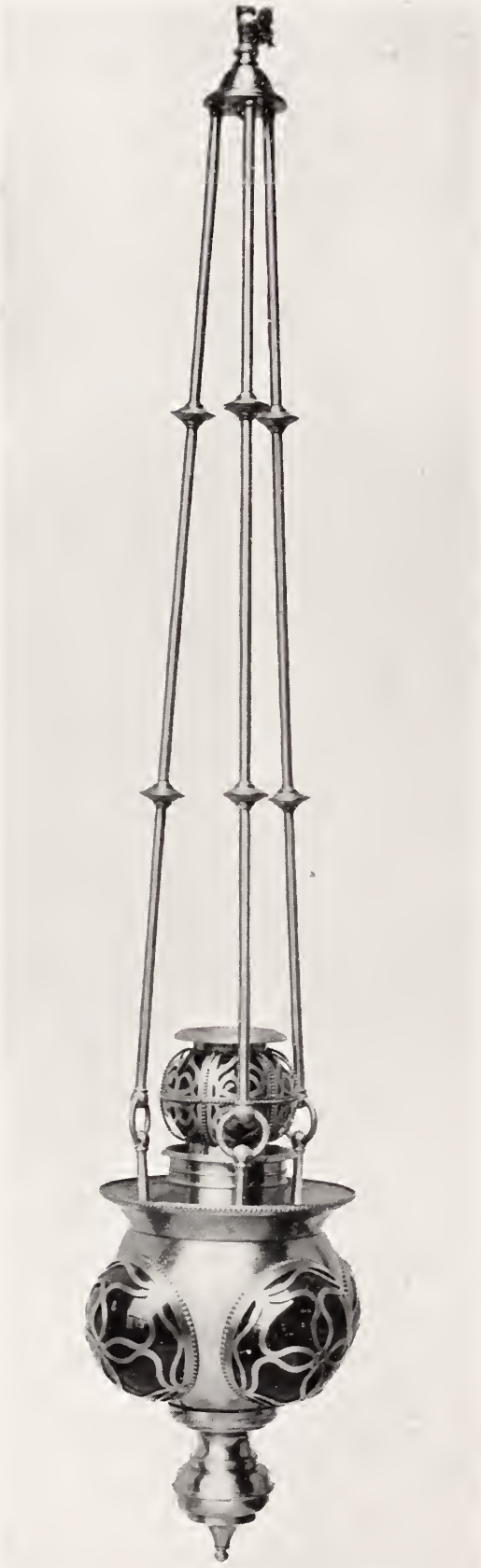
The average clergyman is a man of taste. He who would shrink in horror at the sight of rococo candlesticks on his altar should go a little further till he discovers why it is that he prefers one style over another, and when in his ritual he has religiously put down all shams and frivolous display, he will be ready to encourage the architect to design the fabric of the building in the same spirit, and we believe that the architect will not be found wanting.

But thanks in a great measure to the writings of the editors of this Magazine, a better spirit is abroad. The fact that there is a logical church architecture is now pretty generally recognized, further than this a fair conception of at least the general principles of such architecture is held by the majority of those interested in Catholic church building. It is, of course, to be regretted that some huge mistakes, such as the invariable use of the cruciform plan, are being encouraged in the belief that they are time honoured and appropriate features, but in this transitional age when there is so much to fear from the injudicious use of the modern methods of construction and materials that are constantly being introduced, it would be presumptuous to draw attention to the little that is bad in the face of so much that is encouraging. When one contrasts the "tout ensemble" of the Episcopal Church of any large city with what it was only twenty-five years ago, we may reasonably hope that our children may yet see in the great Cathedral at the Nation's Capital, the ancient worship of their Anglo-Saxon forefathers, fully restored.

SCREENS IN LAVENHAM CHURCH, ENGLAND

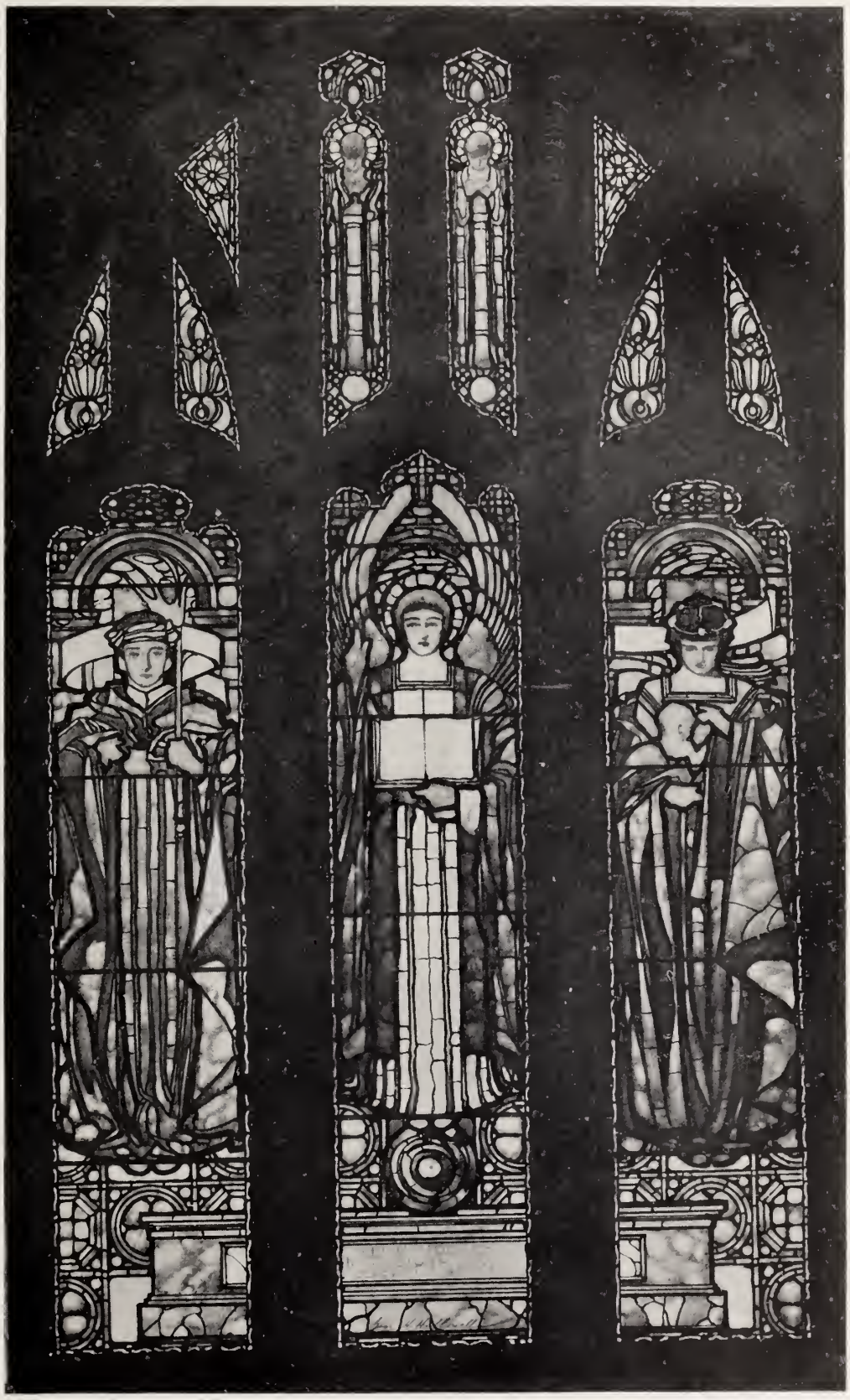
A CENSER IN CHISELLED BRASS

Designed by F. E. Cleveland and made by George L. Hunt, of the Boston Society of Arts and Crafts



CHANCEL LAMP, ST. ANDREW'S CHURCH, DETROIT.
CRAM, GOODHUE & FERGUSON, *Architects*

STATUE OF OUR LADY AND THE HOLY CHILD
CARVED IN WOOD BY J. KIRSCHMYER



WINDOW IN UNITARIAN CHURCH, WEST NEWTON, MASS.

DESIGNED BY GEORGE H. HALLOWELL. MADE BY H. E. GOODHUE, CAMBRIDGE, MASS.

ALTAR BRASSES, ALL SAINTS', ASHMONT

DESIGNED BY CRAM, GOODHUE & FERGUSON — MADE BY THOMAS MCGANN

INTERIOR OF ST. LEO'S ROMAN CATHOLIC CHURCH, LEOMINSTER, MASS.
MAGINNIS, WALSH & SULLIVAN, *Architects*

Editorial

THAT art is the touchstone of civilization is a fact the truth of which we are slowly coming to recognize, now that the "dark ages" that followed the Renaissance and Reformation are yielding to the new light that is yet the old. We cannot as yet claim for our own epoch a degree of artistic brilliancy that argues a condition of lofty culture quite commensurate with the great periods of the past, but this is partly due to the fact that the world-spirit of the present time is hardly what one would call homogeneous. Where once one impulse and one motive lay at the back of human action, we now have a score or more of diverse energies, some inimical, of a nature that demand it as insistently as did the XIIIth century.

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First of these is, of course, the Church, which is so abnormally active in casting away the accretions of error assembled between the going of the Popes to Avignon and the birth of the Oxford Movement in the Church of England. We are no longer able to content ourselves with the XVIth and XVIIth century view of art that prevailed in the Roman Church, nor with that which held in the English Church during the XVIIIth century. We are beginning to realize that, amongst the fruits by which the Church is known, is its artistic manifestation, whether this reveals itself in architecture, sculpture, painting, music, ceremonial, or the "industrial arts," hence the almost feverish activity that is showing itself on all sides for the achievement of really good art in the service of God.

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As yet this desire is satisfied only indifferently: architectural education looks on religion with scant favour, the really great artists, whatever their field, are but feebly drawn to ecclesiastical considerations, the "arts and crafts" movement (except in England) quite ignores the Church as a possible patron, while on the other hand are the great commercial organizations which take their colour from the mistaken ideas of half a century ago, and still continue to offer ready made carvings, cheap cabinet work, crude French or German vestments, Bavarian glass and machine-made metal work to those who really desire better things.

For once it is the supply that fails to meet the demand, and this is not wholly due to the shortcomings of the architect or the craftsman, but in a measure to the somewhat vague ideals of those who employ them. The whole question of architectural style, for example, is simply "up in the air," no architect rightly knows what is wanted, while the clergy and the building committees have as many and as varied ideas as there are individuals. The same is true of stained glass where one man insists on some one of the many English modes, another on restoring French XIIIth century principles, another on Munich methods, and yet another on some American patent scheme. So it is in every other form of art, the fact being that definite principles have not yet emerged from the astounding chaos that has maintained itself since the close of mediævalism. The authorities desire the best, the artists are anxious to give it, but what is this "best"?

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Mr. Maginnis in his paper in the April issue of "Christian Art" gives a hint that, expanded, might lead to more definite ideals and more satisfactory results. In dealing with the great question of style he suggests that each Archdiocese of the Roman Catholic Church should determine officially the style to be used as a basis for its own particular work. Carry the idea a little further: why should not each Roman Archdiocese and (for they are sure to come very shortly) each Province in the Episcopal Church, take up officially and formally the whole question of the arts in their relation to religion, formulate definite principles for the guidance of the Church authorities, their architects, and the other artists that serve them, and determine, not only the question of architectural style for each Archdiocese or Province, but also the fundamental principles that should govern the design, the making and the choice of stained glass, sculpture, embroidery, goldsmithery and metal work. Discussion of these questions would be of vast benefit in itself, whatever the concrete issue, and there is no question but that such discussion would result in clearer vision on the part of ecclesiastics and lay building committees, and in a far more definite idea in the minds of the various artists as to what they were expected to do and how they were to do it.

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At present the two parties to the contract are apt to look on each other as on a natural enemy. There is an almost total lack of harmonious co-operation: each is dealing with nebulous ideas and there is no universally recognized standard on which each may rely. The churchman is apt to think of artistic matters as more or less of a nuisance which must be endured for the sake of appearances, or else he goes to the opposite extreme and believes that the architect or craftsman is a vain ignoramus, he himself possessing the only clear vision as to what is esthetically right. On the other hand, the architect, conscious of his own elaborate and very definite training, is inclined to look on the mere ecclesiastic as an unenlightened busybody, whose only function is to prevent the execution of really monumental work, while the "Eccelsiastical Decorator and Furnisher" exaggerates in every direction the misconceptions of the architect as to his employer.

Much of this would be abrogated if organized religion would only come to see that art is not a matter of fashion, but is one of the greatest agencies

for effective influence that lies in its hands. And not only this, but that it is as well the only perfect and adequate language through which it may express itself and is finally, a searching and inerrant test of quality, a terrible touchstone that tries, and either glorifies or condemns.

It is an interesting fact that the diocese of Newark has just taken action in the direction indicated in the foregoing paragraphs, and it is with the utmost appreciation and approval that the Editors record here the facts in the case of this most important and even era-making piece of legislation.

At the annual meeting of the Diocese of Newark the following Report of the Special Committee on Church Architecture was read:

The Committee appointed at the last Convention to consider the proposed canon on Church Architecture respectfully reports:

1st. That they are unanimously of the opinion that, inasmuch as the interests of every parish and mission in the Diocese are in a measure the interests of all, the formation of such a commission as the canon provides is highly advisable.

2d. That the effect of this commission should not be mandatory in reference to the organized parishes, but only advisory.

3d. That, in the case of missions which depend wholly or in part on the Diocese for support, the advice and approval of the Commission should be obtained before undertaking the work of construction.

Your committee believes that such a commission as the canon provides would do much to elevate the character of our church buildings, as well as to guard against those serious errors of judgment and defects of taste which, with the best intentions, have so often imposed, not only on their own generation, but also on many generations to come.

We are all agreed that the church building should attract and not repel. It should be an inspirer of reverence and devotion. In many ways it should be a teacher of truth. Moreover, for these purposes its power is not dependent on its costliness or its elaborate ornament, but on its conformity to those principles of taste and sacred art which the Church with marvellous skill has worked out and exhibited in all her long history.

In England, if not in the colonies, a faculty must be obtained from the ecclesiastical authorities of the Diocese for all new churches, or for all material changes in the old ones. In a new land like ours, some similar provisions seem doubly needful. To quote the words of one of our best Church architects, "It must always be borne in mind that in this country we are subject to a constant tendency to degradation of taste in Church art, because we are surrounded with so large a body of bad art that has become endeared to us by associations, or to which we have become accustomed by constant contact."

Your committee is of the opinion that no such provisions as this canon contemplates have yet been made in any Diocese of the American Church. They believe, moreover, that in view of the practical importance of the matter, in secular as well as ecclesiastical affairs, as witnessed by the formation all over the land of Municipal Art Commissions, the Church should lose no time in taking some definite action such as that proposed.

We recommend, therefore, the adoption of the proposed canon with the addition of section ii. making the approval of the Commission mandatory on missions, while leaving it only advisory in the case of parishes; with the further amendment of making the membership of the Commission appointive instead of elective.

The following canon was then adopted:

Resolved, that the following canon be enacted, to be known as Title I, Canon 10, "Of the Commission on Church Architecture."

i. There shall be a commission of the Diocese, to be known as the Commission on Church Architecture, which shall consist of the Bishop, together with two clergymen and two laymen to be appointed annually by the Bishop.

ii. It shall be the duty of every mission receiving aid from the Diocese to lay before this Commission the plans of any new church or chapel, or of proposed changes in the construction of any existing church or chapel; and no such work of erection shall be undertaken until the said plans have received the approval of the Commission.

iii. It shall be the duty of every parish, by its Rector, Wardens, and Vestrymen, to lay before the Commission the plans of any new church or chapel, or of proposed changes in any existent church or chapel, for their counsel and advice, which counsel and advice shall be given in writing within one calendar month after the receipt of said plans.

The Round Churches of England and Their Origin

The Rev. E. Hermitage Day, D. D.

In the Middle Ages, unless a man were a merchant or a craftsman, but two professions were open to him. If he were a man of peace, he naturally embraced an ecclesiastical career, as a churchman, he could find scope for his abilities in various fields. He could give himself to law and statecraft and might become eventually one of the Chancellor-Bishops who so largely directed English policy in the Middle Ages. Or he might devote himself to architecture, as many bishops and priests did in mediæval times. Or he might practice medicine and surgery, so far as it was practiced in those days of heroic remedies and repulsive prescriptions.

If he were a man of war, castle and camp and hard-fought field were his sphere, and he would not lack employment. But even above the clash of arms the claims of the Church made themselves heard. Religious observance was entwined with all human action. As the monk made his solemn profession, so the squire entered upon knighthood, with the blessings of the Church, given in a solemn rite. After the bath, which signified the purity in which he was henceforth to live, and the assumption of a white robe, after making his confession and receiving absolution, the squire took a solemn vow to be just, true and generous, to help the needy, to succour the distressed, to show himself the champion of all women and all the helpless, to be the unsparing antagonist of tyranny and wrong, and to defend the cause of the Church. The night before his reception into the ranks of knighthood was passed in vigil before the altar, sword in hand. At dawn he heard Mass, and received the Blessed Sacrament. Then, in the presence of priests and knights, he received the accolade, the last blow which he might bear without shame, and he was dubbed knight in the Name of God, of our Lady, and of St. Michael or St. George, patrons of warriors. If he afterwards became a ruthless oppressor, unworthy of the Christian name—and there were knights who were anything but chivalrous—it was at least in direct violation of his knightly vow: if chivalry as a system ended in utter corruption, it was not because it had started with poor ideals. And though many failed to keep their vow, though knighthood was brought into disrepute by unknightly deeds, yet there were always some who remained true to their profession, like Chaucer's knight.

THE ROUND—St. Sepulchre's, Cambridge

To such a knight as this the preaching of a Crusade must have seemed as the very call of God, the summons to the highest of all tasks which chivalry could set itself to accomplish. He was bidden to rescue from Paynim hands the Holy Places of Christendom, the Cave of Bethlehem, the town of Nazareth, the Holy Sepulchre itself, so that Christians might be free to visit without danger or oppression spots more sacred than any other in the world. To what nobler quest might a knight devote himself?

Out of the wider organization of chivalry, the Military Religious Orders were developed. The Order of Knights of St. John the Almoner of Jerusalem had its origin in the need of maintaining hospices in Jerusalem for the accommodation of pilgrims to the city, and its members took upon themselves also the care of wounded Crusaders. Later on, they sought permission to bear arms, and were constituted an Order for the defence of the Latin Kingdom of Jerusalem, as well as for the care of sick and wounded in the Holy Land. Upon their habit of black, worn over their armour, they bore the eight-pointed cross of white, the cross called afterwards the Maltese Cross, from the island which became their fortress-home. The Knights Templar were from the first a Military Order, founded to keep the Holy Places which Christendom had won in the First Crusade. They were bound by religious vows, and followed an adaptation of the Cistercian Rule drawn up for them by St. Bernard himself.

To the Military, as to the Monastic Orders, riches came which in the end wrought their downfall. All over England there are traces of Commanderies of the Hospitallers, and Preceptories of the Templars and their wealth must have been very con-

THE ROUND—St. Sepulchre's, Northampton
Looking East

THE ROUND—St. Sepulchre's, Northampton

siderable. In the case of the Templars luxury and overbearing pride preceded the sudden dissolution of the Order by Philip of France and Pope Clement V. Their possessions were seized; they were accused — whether truly or falsely remains one of the unsolvable problems of history — of sacrilege and apostasy, and their houses were handed over to the Hospitallers. The Order of the Knights of St. John existed for several centuries longer, and achieved undying fame in its defence of Malta against the Turks, in 1565. In England the Order was dissolved in the general pillage of Religious houses by the Royal Robber, Henry VIII.

For several centuries brave knights, and pilgrims hardly less brave, had left England for the Holy Land in a constant stream. And though many of them found graves under the Syrian sun, in the land which they had so longed to see, many returned home in safety. It was only natural that with their minds full of the Holy Places, and especially of the glories of the Church of the Holy Sepulchre at Jerusalem, they should wish to build at home, for the glory of God, and the edification of their less fortunate fellows, churches which might remind them of what they had seen, and convey to others some idea of the most holy spot in Christendom. That desire found expression on the Continent also. Those who have visited Bruges will remember the Jerusalem church, in which the Holy Sepulchre was reproduced by Messire Anselm Adornes, Burgomaster of Bruges in the middle of the fifteenth century, who twice visited Jerusalem in order that he might reproduce it accurately. In England the Military Orders and individual knights erected churches which in their general lines offered some resemblance to the church of the Holy Sepulchre at Jerusalem, and were in several instances dedicated under the same title.

Above and around the Holy Sepulchre the Emperor Constantine had built a circular shrine, supported on columns, and crowned with a dome, while at a little distance from this Anastasis, or church of the Resurrection, the basilican church called the Martyrium was erected, and joined to the Anastasis by a cloister. All but one of the round churches in England reproduce this arrangement. In each case an arcaded Round, corresponding to the Anastasis, and an eastern arm, forming the chancel and corresponding to the Martyrium, or to the buildings which were subsequently erected on the site of Constantine's cloister, gave some idea of the central point of Christian pilgrimage.

In the middle ward of Ludlow Castle are the ruins of a round chapel, of which only the circular nave remains, and that roofless. It has a beautiful Norman doorway on its west side; and on the east a fine arch formerly opened into the chancel, which seems to have been a plain oblong, with perhaps an apsidal end. Unlike the other round churches, the chapel of St. Mary Magdalene in Ludlow Castle has no principal arcade, and therefore no ambulatory, or circular aisle. It was a cylindrical building, like the drum-towers of many a castle, lighted by Norman windows of the usual type. The interior exhibits a wall-arcade, of which the arches have zigzag and roll mouldings alternately. Above this arcade is a series of corbels, which once supported a wooden gallery. This gallery communicated by a covered way with the state apartments, and was used by the womenfolk of the household, in accordance with the arrangement usual in castle and manor-house chapels, while the men occupied the

floor of the nave. This chapel is interesting, not only as a good example of Norman work, but as being one of the earliest of the round churches. Jocelyn de Dinan was its founder, about the year 1120, a year between the building of the churches of St. Sepulchre at Northampton and Cambridge.

EXTERIOR OF THE ROUND—St. Sepulchre's, Northampton

Of the four round churches which are still in use, that of St. Sepulchre at Cambridge is the most impressive in its internal effect. It conforms to the usual plan. The Round forms the nave, entered by a western porch. The arcade of eight arches is supported on massive Norman pillars, and the ambulatory which surrounds it has a low vaulting. Above the arcade there is a triforium, and above that a clerestory of eight windows. The whole is surmounted by a conical roof. The massiveness of the Norman work, and the height of the roof in comparison with the diameter of the Round, combine to give the church remarkable dignity, enhanced by the dim light in which its details are seen. The chancel and its aisles are modern, in the weak, thin Gothic of the fifties. They replace the old apsidal chancel. The restoration of the church was undertaken by the Cambridge Camden Society, a Society which was among the first to plead for the restoration of English churches, and their purging from the pews and three-deckers and vulgarities of Protestant worship with which they were cumbered up to the middle of the nineteenth century. The Society incurred much criticism, and the expense of an acrimonious lawsuit, by its insertion of a stone altar in the chancel. The altar was finally removed, in accordance with an ignorant decision that it was illegal. The decision prevented the erection of stone altars for several decades, but it has of late been quietly ignored, and when a stone altar was erected a few years ago in a chapel of the cathedral of Ely, the diocese in which Cambridge is included, the Bishop of Ely not only approved, but gave his active co-operation in the erection of it. St. Sepulchre's, Cambridge, owes its foundation to Pain Peverill. It is said to have been consecrated as early as 1101, but it is more probable that it was not finished until twenty years later. Standing within St. Sepulchre's, Cambridge, we can gain some idea of what the far larger church at Northampton must have looked like, before the alterations of a later day had robbed it of the Norman triforium and clerestory.

The church of St. Sepulchre at Northampton was founded at the beginning of the twelfth century by Simon de Liz, builder of the castle of Northampton. He had taken part in the First Crusade, and with countless other knights had given thanks in the Church of the Holy Sepulchre at Jerusalem for the overthrow of the Paynim hosts, and the recovery of the Holy City. His first thought upon his return to England was for the building of St. Sepulchre's, the earliest of the existing round churches, and the largest. It was begun about the year, 1100, but it was not finished until eight years later, for those were the troublous times of civil war, and soon after its consecration the good knight departed on a second journey to the Holy Land, where he died.

The Round of the Northampton church is of great dignity, and as it is used as a baptistery, and its floor-space kept clear of seats during the week, its proportions can be well seen. It has been much altered since its founder's time. He left it a purely Norman building, like the church at Cambridge. But at the present day only one of the lower tier of Norman windows remains, and two on the clerestory level. For between 1375 and 1400 the whole of the upper part of the arcade of the Round was rebuilt upon the Norman pillars. The groined roof of the ambulatory was removed, and a wooden lean-to roof substituted. Arches were made into the new west tower, and into the new aisle of St. Thomas of Canterbury. These alterations lessened the mysterious and sombre dignity of the original building. But they have left it still very beautiful; and when towards the end of the year the low sun sends shafts of light through the south windows upon the massive columns of the arcade, its beauty is unsurpassed.

The round churches are commonly supposed to have been founded by the Templars. As a matter of fact, only one, the Temple church in London, owes its foundation to that Order. It was the church of the chief House of Templars in England; and Heraclius, Patriarch of Jerusalem, himself consecrated it while on a visit to England in 1185. The Round presents an arcade of the First Pointed style, having pointed arches, but retaining the angular abacus, in the capitals of the pillars. Alone of the four round churches it retains the low stone bench which ran round their circumference, though a fragment of this may be seen at Northampton. The eastern limb, of chancel and aisles, is vaulted throughout. In the Round there are several magnificent effigies of knights, removed from other positions in the church, effigies not of Members of the Order, for the Master alone was permitted an effigy in stone, but of Associates. The Temple church has suffered unspeakably at the hands of the restorer. Very

little of the original stonework remains untouched, and the cold glitter of polished marble detracts from the dignity and mystery which the Round should possess. The eastern limb is crowded with comfortable pews; there is an atmosphere of legal fustiness about the church which consorts with its position among barristers' chambers, and under the shadow of the Law Courts; the altar and its appointments little resemble those of the Catholic Church. The smallest and least known of the round churches is far from any town. St. John's, Little Maplestead, is set in the quiet, undulating landscape of Essex, with scarcely a house in sight. And, thanks to its situation, it has escaped alteration from its first design. It is the latest of the four, being of the Second Pointed style, and it was probably consecrated about the year 1300. Alone of the four it belonged to the Hospitallers, and it is dedicated in honour of their patron, and of St. John the Baptist, who was often associated with St. John the Almoner in the patronage of the Order. The whole of the manor of Maplestead was given to the Knights of St. John in 1185, by Juliana Dosnel. The arcade of six arches is very light and graceful. The church was carefully restored by the elder Carpenter, to whom we owe some of the best churches of the earlier period of the Catholic revival.

THE ROUND—St. John's, Little Maplestead

It is strange that in recent years no attempt has been made to build a modern church on the general lines of the ancient round churches. The type is not, of course, suited to the needs of a large town parish. But such a church would serve well for a country parish, or for the chapel of a Religious Community, the choir being placed in the eastern arm, and the Round serving as a secular church, for the public. The arcaded Round is a feature of great beauty. Modern imitations of Norman work are hideous and disastrous failures. But a round church in the First Pointed style, might be made solemn and grave, or in the Second Pointed graceful and light. Perhaps the idea may commend itself to a pious founder or competent architect, who will have the courage to put aside convention, and to revert to a type which has been neglected since the 14th century in England. Certainly its associations and its symbolism deserve to be honoured.

The diameters of the round churches are as follows:—

The Church of the Holy Sepulchre at Jerusalem, 67 feet.

St. Sepulchre's, Northampton, 58 feet 10 inches.

The Temple church, London, 58 feet.

St. Sepulchre's, Cambridge, 41 feet.

St. John's, Little Maplestead, 26 feet.

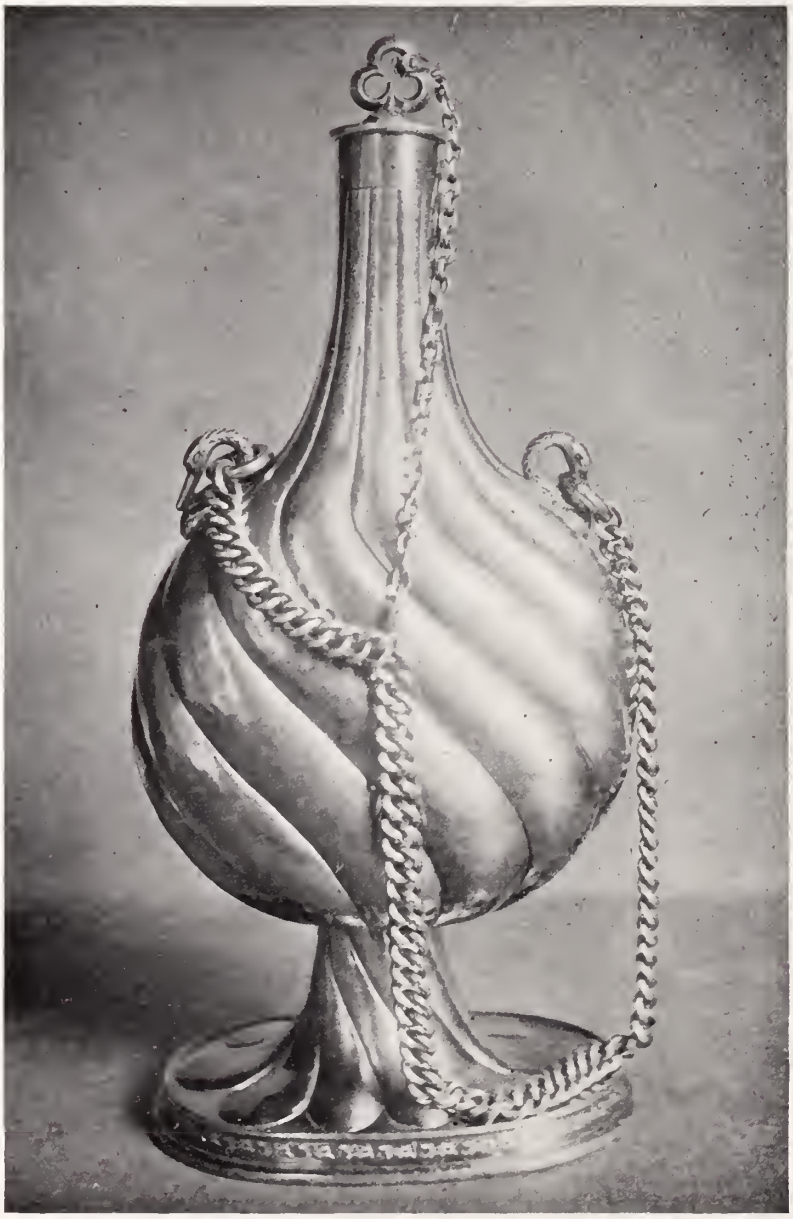
THE ROUND—St. John's, Little Maplestead

English Church Plate

G. E. Fallow

Of the characteristics of the vessels originally used in the services of the Christian Church it is impossible to speak, for nothing is certainly known as to them, nor can much be said as to any in use before the sixth century, and even then not very much can be stated with anything like precision.

All we know is that from the first the cup or chalice was regarded with exceptional reverence, owing to the twofold fact that it is specially named in the New Testament account of the institution of the Eucharist, and also that without it that Sacrament cannot be ministered. In these respects it differs from the other sacred vessels, such as the plate or paten for the bread, and the cruets or flagon for bringing the wine to the altar, which came into use as appropriate accessories of the service, but are not in themselves absolutely required for its performance. It will be convenient therefore to deal in the first instance with the chalice. The little that is known as to early chalices indicates that great importance was attached to the material of which they were fashioned. As early as the fourth century golden chalices are mentioned as numerous, and from the first it seems to have been recognized that the most proper material, of which a chalice could be made, was gold or silver, but crystal or glass, or even tin, was occasionally allowed, although porous substances such as stone or wood were not permitted, nor was horn, or any base metal which could corrode the contents of the chalice, or produce nausea. A few glass cups of very early date, which are still preserved, are thought by some to have been chalices, but this is by no means certain. At what period the chalice first assumed a distinct form which marked it off from the secular cups in use, is not easy to determine, but that it had acquired such a distinct form in the Middle Ages is quite certain.



PILGRIM'S FLASK.—All Souls College (*Oxford*)

Perhaps the oldest chalice in existence is one which was found at Gurdon, in France, and which is now preserved in the museum of the "Bibliothèque Nationale" at Paris. This chalice is of silver, and is ascribed to the middle of the sixth century. In form it is a vase shaped cup, with two side handles to the bowl, which rests on a trumpet shaped base, or foot. It is quite unlike, both in shape and decoration, the later chalices of the Middle Ages. There are, however, drawings extant of two chalices formerly belonging to the cathedral church of Monza, which are very similar in form and character to the Gurdon chalice, and others depicted elsewhere lead to a fairly certain conclusion that this was the recognized form the chalice had assumed by the sixth century. Perhaps it would not be wrong to suppose that this form had been arrived

at at a period considerably earlier, as it bears distinct traces of a classical influence in its conception.

From this form the later mediæval chalice appears to have been gradually evolved. Other chalices of comparatively early date seem to indicate this, and although much later, supply links between the two forms, and lead from the early type to that which prevailed, with varying degrees of contour and ornamentation, through the Romanesque and Gothic periods, to that of the Renaissance, and eventual decay of ecclesiastical art.

ARCHBISHOP HUBERT WALTER'S CHALICE

(*Canterbury*)

A chalice found in 1868 at a place named Ardagh, in County Limerick, and known as the Ardagh Chalice, is now preserved in the museum of the Royal Irish Academy in Dublin. It is composed of debased silver (three parts silver to one of copper alloy), and is seven inches in height. Its component parts are exactly those of the Gurdon chalice, viz: a bowl with two side handles, and a trumpet shaped base. In other respects, however, the vessels are not alike. The bowl of the Ardagh chalice is globular and not vase shaped, and its decorations are not classical in character, but of a very beautiful Celtic order.

As it is one of the finest pieces of early Irish metal work in existence a few words as to it may not be out of place. The bowl has been chased by hammer and chisel with the names of the twelve apostles in narrow angular uncial letters. Round the upper part of the bowl is a band, which as well as the handles, is covered with small plaques of gold, ornamented with beautiful minute filigree patterns worked in the same metal. Between each plaque is a bead or button of encrusted champlevé enamel. The base is elaborately ornamented both inside and without. Indeed, no less than forty different designs of ornament have been noted in the decoration of the chalice, the date of which is assigned to the middle of the ninth century.

The chalice of St. Gozlin, bishop of Toul, (922 962), may be cited as indicating a further stage in the evolution of the later form. This chalice, which is preserved at Nancy, has a bowl with two side handles. Below the bowl is a broad rim, and under this is the trumpet shaped base as before. In the rim below the bowl there seems to be the nucleus of the knop, which afterwards became a marked feature of the chalice, and by which it could be lifted when the handles were abandoned.

Rather earlier than either of the two preceding chalices is that of Kremsmunster in Austria. This is of bronze, contrary in that respect to the general rule. It bears unmistakable evidence, in the style of its decoration, of Irish influence, and in this connection it is noteworthy that the early Irish missionaries, whose labours on the continent of Europe were so widespread, used bronze chalices, because they accepted a tradition (not held by others) that the Saviour had been fixed to the cross by nails of brass. The Kremsmunster chalice is richly decorated, over the whole of its surface, with beautiful devices in "niello," and incrusted silver, and on the front of the bowl is a half figure of Christ.

This chalice indicates a nearer approach in form to the recognized characteristics of the later chalices. The two side handles have disappeared, and immediately below the bowl is a large bulbous swelling, which in its under side, curves off into the trumpet shaped base.

A chalice at the monastery of Silos near Burgos in Spain, which is figured by M. Davillier in "L' Orfévrerie en Espagne," is, in its main features, like the Kremsmunster chalice, but it possesses a well developed stem between the bowl and base, and in the centre of the stem is the swelling or knop, thus bringing us to the recognized form of the mediæval chalice, the component parts of which are the bowl, the stem with knop, and the base or foot.

An early example of this well recognized form of the mediæval chalice is fitly represented by the magnificent gold chalice of St. Remi, formerly used at the coronation of the French kings. The sumptuous decorations of this magnificent chalice are, so to speak, accidents of the case, its general form corresponding to that of the ordinary chalices of the period. It is most richly adorned on bowl, knop, and foot with enamels, pearls, precious stones, and filigree work of beautiful and intricate designs. Round the base is an inscription calling for anathema on the person who should alienate it from the church of Rheims. It is, without doubt, the most magnificent chalice in existence. Seventy years, or so, ago it was part of the plunder stolen

from the Cabinet de Medailles at Paris, and was thrown into the Seine, where it lay for some time, until it was happily recovered without having suffered any damage.

Many other chalices of this period are known, several having been found buried with ecclesiastics of high rank. One of the more notable of these was found in 1890, in the tomb of Archbishop Hubert Walter (1193–1205) at Canterbury. It is of silver, parts of which have been gilded, and in place of the rich adornment with jewels and enamel the bowl and foot are decorated with engraved patterns and devices. Other plainer chalices are preserved at York Minster, and elsewhere. One, till recently in use at Berwick St. James's in Wiltshire, has now found a safer home in the British Museum. It is absolutely plain, with a circular stem, and a plain knop and foot devoid of all kind of decoration, but it is a well proportioned, massive chalice of the thirteenth century.

CHALICE—LEOMINSTER
(Herefordshire)

The practice of decorating the richer chalices with jewels does not seem to have been continued after the thirteenth century, but it was common before that time. The chalice of St. Gozlin, already alluded to, is richly jewelled like that of St. Remi, and the descriptions of chalices in inventories, and other records, show that the practice was once widely prevalent, but there does not seem to be evidence that it was at all common after that date. It may be of interest if a few contemporary allusions to chalices so decorated are cited. In 1255 William de Longespeé, Earl of Sarum, bequeathed to the Carthusian monastery of Hinton in Somerset, a chalice of gold adorned with beautiful emeralds and rubies. Another chalice, which belonged to Nicholas de Farnham, bishop of Durham (1241–1249), is described as having precious stones set in the foot. At St. Paul's, London, there was a gold chalice, given by Dean Alard who died in 1216, which had twelve precious stones in the foot; and another there, formerly belonging to Henry de Wengham, bishop of London (1259–1262), had enamelled circles in the foot, and six pearls set in the knop. At Canterbury Cathedral there was the great gold chalice of Henry III., with gems in the knop; and at Durham one given by John, Earl Warren, is described as being of the purest gold, and of great value, and with many precious stones inserted in it. Finally in an inventory of 1500 of the plate at York Minster, mention is made of the chalice and paten given by Archbishop Walter Gray (1215–1255), with precious stones in the knop and foot. Later mention of this method of enrichment of the chalice does not appear to be recorded, and as no existing example is known, we may conclude that the practice was not continued much after the thirteenth century.

A small chalice at York Minster, which was found in the grave of one of the archbishops during the eighteenth century, marks a transition in form. Its date is c. 1300, and the bowl, instead of being hemispherical is deeper, and of a distinctly conical shape, and on the front of the round foot is an engraved crucifix, a feature which was afterwards almost universal.

During the fourteenth century a custom prevailed of laying the chalice on its side to drain during the ablutions at mass. The round footed chalice had a tendency to roll when in such a position, and to avoid this difficulty the shape of the foot was changed to one of six sides. This hexagonal shape was not adopted for any fanciful reason, but because it gives points further apart than one of eight, or any other practicable number of sides.

The oldest chalice with a hexagonal foot known to be in existence is at Hamstall Ridware in Staffordshire, and its date is probably c. 1325 to c. 1350. Like the York chalice of c. 1300 the bowl is deep and conical, there is properly speaking, no stem, but a large knop, which is formed of acute sections spirally twisted, recalling the description of a chalice belonging to Bishop Gynewell of Lincoln, in this century, which is said to have had "a wrythen knope." Below the knop, the hexagonal base of the Hamstall Ridware chalice spreads downwards, and is quite plain without any crucifix or other device on the front. Another chalice, much of this type, is at Goathland in Yorkshire, but it is of much later date than that at Hamstall Ridware, and from the character of the letters of the sacred mono-

gram, which is the device on the front, it cannot be earlier than c. 1425. The stout stem and rude knop are peculiar to it, but it is a link between the earlier chalices and those of the fifteenth and sixteenth centuries.

Perhaps the best example of the normal type of chalice of the fifteenth century that can be cited is the well known chalice at Nettlecombe in Somerset, with London hallmarks of 1479. It is of silver-gilt, five and three-fourths inches in height, and with a fairly deep conical bowl. The stem is thin, hexagonal in form, and with hollow-chamfered mouldings at the junctions with the bowl, knop, and foot. The knop is a beautiful piece of work, six lobed in form, and with small openings of Gothic tracery above and below each lobe. The six points end in lions' faces, and the hexagonal foot has on its front compartment an engraved crucifix among leafwork, which was once enamelled. Very similar, though of rather plainer execution, is a beautiful chalice at Hinderwell in Yorkshire. Instead of the lions' faces on the knop each point ends in a diamond shaped facet with a five petalled flower.

CHALICE—Goathland

The sharp points of the hexagonal base had a tendency to catch in the cloths of the altar, and very soon an addition was made to the points of small feet, or toes. Quite a large number of chalices, in most respects like those at Nettlecombe and Hinderwell, have these additions, and in several other cases where they are now absent, it is clear, on examination, that they have been broken off.

A very fine chalice which once had such feet is at Leominster in Herefordshire. The hexagonal stem is encased with beautiful pierced tracery, having buttresses at the angles. The knop is six lobed, with pierced openings of unusual richness, and the facets are square lozenges containing five petalled flowers, much like those on the Hinderwell chalice, but originally enamelled. The compartments of the hexagonal foot are alternately engraved with the monograms IHC and XPC, but it is clear that one of these is a later insertion for an enamelled plate with a crucifix. This is certainly one of the most elaborate of all known mediæval chalices in England, and its date may be safely assigned to about 1500. The Leominster chalice also bears round the bowl in black letter characters the text "Calicem salutaris accipiam et nomen Domini invocabo." (I will receive the cup of salvation and will call upon the name of the Lord—Ps. cxvi. 13.) Several other chalices of this period have the same text round the bowl either in full or in an abbreviated form, and frequent mention is made in contemporary documents of chalices, no longer preserved, which bore the same legend. It was also customary, at this period, to engrave a legend round the foot as well, and though the "Calicem Salutaris" text was that most frequently engraved on the bowl, others are recorded. The feet, or toes, before alluded to as attached to the hexagonal base of the chalice, caused some trouble from the liability they possessed of being easily broken off, but their addition had suggested a rounded outline to the base, instead of one of six points, and the next change was to a base of six rounded lobes, and this sexfoil base of the chalice came into use at the beginning of the sixteenth century.

THE FELBRIGG PATEN

ARCHBISHOP HUBERT WALTER'S PATEN.—*Canterbury*

ELABORATELY ENGRAVED PATEN (1533)
St. Edmund's—*Salisbury*

VERNICLE PATEN (1517). *Kirk Hammerton*

The splendid gold chalice, of the year 1507, given by Bishop Foxe to his new foundation of Corpus Christi College, Oxford, is the earliest existing chalice with a sexfoil foot, and as it is the only English chalice of gold that has escaped the hands of the spoiler, a short description of it may seem desirable. It is exactly six inches in height, and has a deep conical bowl, and an unusually stout stem, with cable mouldings at the edges and a bulbous knop with the usual traceried openings, each being of two lights. The facets are square lozenges with enamelled flowers. Each compartment of the base has cusped tracery in the narrow part which forms a canopy to an engraved and enamelled figure. That on the front is a crucifix on a rocky ground, and the others are, in succession, the Virgin and Child, St. Mary Magdalene, St. Jerome, St. Margaret of Antioch, and the figure of a bishop, holding an arrow as his emblem, but who has not been identified. Nothing can well exceed the artistic beauty of this magnificent chalice. Others of the date, but necessarily of much simpler character, are preserved.

CHALICE WITH SEXFOIL FOOT AND BLIND TRACERY TO KNOP (*Leyland, 1521*)

They differ somewhat from it, as the tendency now was to revert to the earlier form of the bowl, and most of them have shallow bowls, while the stem and knop follow more nearly the character of the Nettlecombe pattern, except that the traceried pattern is often no longer pierced or open. The Leyland chalice (1521) shows these features well. About 1525 a further change was effected, and the base was again altered in the more elaborate chalices, from the sexfoil plan to one of an irregular wavy hexagon, with rather blunt points. Sir Thomas Pope's chalice at Trinity College, Oxford, with hallmarks of 1527, is a good specimen of the latest form which the English chalice of the Middle Ages assumed. The knop became flatter, and round the upper part of the foot a crested ornament surrounded the junction with the stem. With chalices of this class it was customary to engrave texts, or legends, both on the bowl and foot.

Before the middle of the sixteenth century the Reformation had burst upon Western Europe, and a complete stop was put to Gothic art. Among the Lutherans and the

unreformed churches no intentional change was made in the form of the chalice, but its exceedingly graceful character was lost in a debased design both of form, and ornamentation. Some very handsome vessels of the Renaissance period are, however, to be seen although usually the details of their decoration will not bear scrutiny. One such is the fine chalice at Saint Jean-du-Doigt in Brittany of much the same date as Sir Thomas Pope's chalice, and the difference in style may be usefully noted and is not to the advantage of the Breton chalice in spite of its elaboration of ornament.

In England a totally new type of vessel took the place of the ancient chalice, and a fine and early (1558) example of such a "goodly communion cup," as these vessels were called, is at the church of St. Michael-le-Belfrey, York, and is figured in the accompanying illustration. Among the Calvinists, on the continent, a straight sided beaker, without a stem and standing on a flat base, seems to have been the most usual substitute for the pre-Reformation chalice.

It will be convenient now to deal with the plate or paten. Unlike the chalice the paten is not mentioned in the New Testament, and, although obviously a proper adjunct of the service, it is not absolutely necessary for its performance as the chalice is. Nevertheless its use was introduced at a very early period, and it was soon regarded as being a sort of complement of the chalice, and indeed was sometimes spoken of as its cover. Like the chalice it was usually made of the precious metals, but patens of crystal, glass, agate and other substances are recorded, and mention is made of some of the earlier patens as being of great size and weight.

COMMUNION CUP (1558)
St. Michael-le-Belfrey—*York*

Usually the paten was a round plate, but not always so. Gregory IV. gave a paten of octagonal shape to one of the churches in Rome, and that found at Gurdon, with the chalice already described, is an oblong silver tray, with square corners richly decorated along the rim, and with an oblong depression, in the middle of which is set a jewelled cross. The paten belonging to the chalice of St. Gozlin of Toul is, however, circular. It has a rim, richly decorated with gems and filigree work, and there is a second depression, cinquefoil in outline, with a precious stone in each spandrel. This decoration of the paten with precious stones, is mentioned in the description of Archbishop Walter Gray's chalice and paten, already alluded to at York Minster, where the paten is described in the Inventory of c 1500, as having four precious stones in it. From this it is fairly safe to infer that there was a second depression, quatrefoil in form, and with a precious stone in each spandrel.

Several patens of comparatively early date are preserved in England. The most remarkable of these is still in use at Wyke church near Winchester. It is five and five-eighths inches in diameter, and has two definite depressions, the second of which is octofoil. In the centre is a circle, again slightly depressed from the field of the paten, and within the circle is engraved an archaic figure of the Holy Lamb. Round the rim is a legend the lettering of which indicates that the paten cannot be later than c. 1280.

Another paten, perhaps a century older than that at Wyke, was found in the tomb of Archbishop Hubert Walter at Canterbury with the chalice. It has only one circular depression, and there are two legends, one round the rim of the paten, and the other round the central device, which in this case also, is the Holy Lamb, but more crudely designed than that on the Wyke paten.

A very beautiful paten of the thirteenth century is at Worcester Cathedral, which is said to have been found in the grave of Bishop Walter de Cantelupe (1237 1266). In this case the second depression is a quatrefoil, and the central device a beautifully designed Hand in Blessing, known as the "Manus Dei," issuing from the folds of a sleeve, and with a foliated cruciform nimbus. The spandrels of the quatrefoil depression are filled with freely designed foliated decoration, like that of the nimbus.

During the next century the second depression established itself as sexfoil in outline, but with the spandrels quite plain. The paten belonging to the chalice at Hamstall Ridware (c. 1350) affords a good example of this type of paten. These plainer patens readily lent themselves to decoration, and the spandrels of the sexfoil depression were filled with engraved leafwork. The most common device in the centre of these later patens was the Face of our Lord, technically known as the Vernicle. So far as can be judged from examples that remain, this type of paten prevailed from about 1450 to about 1520, but the earliest known reference to the Vernicle as the central device of a paten, is found in the Will of John of Gaunt, who in 1398, left to Lincoln Cathedral a chalice with a crucifix on the foot, and "en la patens un vernicle grave." Most of the mediæval patens which have been preserved in England are of this type, and by far the larger number of them have the Vernicle as the central device, although the monograms IHS and IHC, the Manus Dei, the Holy Lamb, the full figure of Christ standing with his right hand raised in blessing, and in one instance (Felbrigge in Norfolk) the figure of the patron saint, in enamel, are known. A few examples have a text or inscription round the rim.

Concurrently with this class of patens, but beginning a little earlier and extending rather later, are several patens with a single circular depression. In these the Vernicle is rare, the most common devices being the Holy Lamb, the Manus Dei, or the sacred monogram. In the sixteenth century an elaboration of ornament was given to both these two last named

classes of paten, and the whole of the upper surface was filled with long rays of glory, and other decoration, while the rims carry legends or texts. Four beautiful patens of this type, with a sexfoil depression, are known, viz: one at Cliffe at Hoo, in Kent, with the Holy Trinity in the centre, and the legend in black letter round the rim: "Benedicamus patrem et filium cum spiritu sancto." A second is at Malew, in the Isle of Man, with the Vernicle in the centre, and the legend round the rim: "Sancte lupe ora pro nobis," St. Lapus being the patron saint, and the name Ma-lew signifying his name in the Manks language. The third of these patens at the Roman Catholic church at Claughton in Lancashire, has Christ sitting on the Rainbow known as "The Majesty" as the central device, and round the rim "Salvum me fac domine in nomine tuo." The fourth belongs to Sir Thomas Pope's chalice (1527) at Oxford. It has the Vernicle in the centre and round the rim in capital letters the "Calicem Salutaris" text. The two patens thus treated, with only a single circular depression, are one at Great Waltham, Essex (1521), and the other at St. Edmund's church, Salisbury (1533). Both have the Vernicle in the centre, and in both cases the "Benedicamus" legend is round the rim.

With these the history of the mediæval paten practically ends, and in England the cover of the new-fashioned communion cup, standing when inverted on its small stem and button foot, was ordered to "serve for the bread." Among the unreformed churches abroad, a plain disc without rim or engraving of any sort succeeded to the beautiful little patens of the Middle Ages, which had previously served for the wafers at mass. It seems not unlikely indeed that this central circular device on them originated as a pictorial outline of a figured wafer.

It was continued by the Lutherans for awhile, but with the decline of Gothic art in the middle of the sixteenth century, the elegant paten of the Middle Ages disappeared, and only about a hundred are known to remain in England, and very few abroad. With regard to the cruets, or flagons, there is not much to be said, for few of pre-Reformation date have been preserved, and although mention is often made of them in records, they are never described in such a manner as to convey any idea of their form. It was customary, we know, to have two, one to hold the wine, and the other the water, and the wine and water from them were sometimes mingled together with a spoon. The contents of each cruet, or phial, were indicated by the letters A, for aqua, and V for vinum, engraved or otherwise marked upon them. They seem, in later times, to have taken the form of the graceful cruet preserved at the chapel of St. Apolline in Guernsey (which is figured in an accompanying illustration) and which it may be noted is marked with the A for water. The date of this elegant vessel is about 1525.

CHALICE WITH HEXAGONAL FOOT AND OPEN TRACERY TO KNOP.—*Hinderwell*

It is said that the wine and water were not unfrequently served at the altar in the Middle Ages in vessels like pilgrims' flasks. Two such vessels are preserved at All Souls College, Oxford, and are possibly the identical cruets bequeathed in 1477, by Richard Andrew, dean of York, to serve at the high altar of the college chapel. An illustration is given of one of these interesting vessels. After the sixteenth century, in England, tall tankards, and pot-bellied flagons came into use, for the purpose of holding the wine before it was poured into the chalice. Very fine examples of both types are to be seen, still in use, in many of the cathedrals and larger churches. Abroad small "burettes," like elongated Georgian cream jugs, and with covers, marked A and V, and accompanied by a salver on which they are placed, took the place of the phials of the Middle Ages.

SOUTH ELEVATION OF THE CATHEDRAL OF NOVA SCOTIA

Cram, Goodhue & Ferguson, *Architects*

The Church Towers of Somersetshire

George Clinch, F.G.S.

POSSIBLY one of the most remarkable things, certainly one of the most instructive, which strikes a student of English ecclesiology, is the existence of local fashion in the methods of church-building and church-ornamentation. Different districts have their special features. Norfolk has its large churches with noble flint towers and painted rood-screens. The Surrey Weald has its timber churches. Northamptonshire is noted for its handsome and graceful stone spires. The explanation of these local differences is by no means difficult, although it is not always obvious. One of the chief points to be borne in mind in attempting to account for them, is the difficulty of communication between different districts arising from the absence of roads during the Middle Ages. The mediæval church-builder employed the material nearest to hand, or at any rate that which could be procured with the least trouble. He used timber for the whole fabric of his church tower even when excellent building stone could be procured within a short distance, but the absence of anything in the nature of a decent roadway put the latter material out of his reach. The influence of materials upon the form of churches was, of course, very great, especially in an age when iron girders and other purely artificial methods of construction were unknown. The limitation of materials, therefore, imposed by the absence of adequate means of transit, is the direct cause of much of the local and provincial fashion to be traced in the builders' art.

There were, of course, other influences, such as wealth and piety, which affected the size and richness of churches, and it is, perhaps, one of the keenest delights of the student of ecclesiology to trace the effect of such modifying or beautifying influences in the churches of particular districts.

The present article will deal only with the church towers of Somerset, a series of architectural achievements which presents remarkable and interesting peculiarities. Yet, varied and elaborate as they are, it is by no means impossible to reduce them to a regular system of classification. Many attempts in this direction have already been made, but perhaps undue prominence has been given to minor points, whilst the broad and fine features have not received all the attention they deserve. From an architectural point of view it may be of great importance to trace the development and relationship of the different types of towers, but it will be quite understood that it is easy to carry an elaborate system of co-ordination and classification so far as to defeat the best purposes of systematic study.

The precise aim of this article is to draw attention to some of the most beautiful and notable examples of the church towers of Somerset, to indicate their fine points, and to offer a few remarks which may possibly assist the reader to a fuller appreciation of a feature in mediæval Christian architecture of which Somerset and England, indeed all Christendom, may well be proud. Dr. F. J. Allen, in an ingenious paper recently contributed to the "Transactions of the Somersetshire Archæological and Natural History Society," attempts a scheme of classification of the church towers of Somerset. "The first and most obvious demarcation of the classes," he writes, "depends on the number of windows in the breadth of the towers. There are three distinct classes, namely:

1. The triple-window class; towers having three windows abreast on each face.

2. The double-window class; towers having two windows abreast.

3. The single-window class.

"The triple and double-window classes," he adds, "are each divisible into sub-classes depending on the secondary treatment of the windows. In the majority of towers the triple or double-windows are used in the top stage only, the lower stages hav-

ILMINSTER

STAPLE FITZPAINE

NORTH PETHERTON

ing single windows. But in a few instances the multiple windows occur in the two upper stages, and in one instance in three stages; these windows may therefore be described as single, double, and triple tier, and the towers sub-classed accordingly." Dr. Allen's classification attempts to deal only with the multiple-window towers, those of single-window types requiring several years further study before they can be reduced to a precise system of arrangement. Whether any particular advantage or gain to knowledge is to be expected from systematic and elaborate classification is a question which seems open to grave doubt, but at any rate a number of brief, convenient, and fairly descriptive terms have thereby been introduced which cannot fail to be useful to students in the future. Moreover, the classification adopted is shown to be not a mere arbitrary arrangement, because the members of each group are correlated to other architectural features and to geographical distribution.

It is remarkable to what an extent the Somerset churches occur in definite groups. Thus, with one exception (namely Temple Church, Bristol,) all the triple and double-window towers are situated in the region extending from the Mendip Hills which run across the northeast part of the county, and the Quantock Hills which run almost in a parallel direction across the more southwestern part. Again, there is a Bristol group of churches, the prevailing features of which, as Dr. Allen points out, being (1) panelling above the top windows; (2) the horizontal band of trefoil or quatrefoil ornament; (3) the large pilaster rising between the top windows, and passing right through the parapet; (4) the continuation of the two chief string courses round the buttresses, and (5) possibly corner pinnacles. This type of tower is well exemplified by that of North Petherton of which an illustration is here given. North Petherton tower, more than any other in the county, shows the Bristol influence. It is a remarkably large and lofty structure, rising, it is estimated, to a height of 110 feet.

Evercreech tower is chaste, well proportioned, and pleasing, but possibly the treatment of the buttresses and pinnacles is too severe. Still the tapering character of the buttresses and the just proportions of the whole structure produce an entirely pleasing sensation in the mind of the beholder. It is no less than ninety feet in height.

Dundry. In this remarkable tower we see two well-marked features. In the tower proper there is considerable architectural skill and great beauty. The general proportions, the successive stages, the buttresses, are all excellent, and it would be difficult to improve upon them. In the parapet, on the contrary, one observes not only a totally dissimilar and incongruous method of treatment, but an amount of elaboration which is positively ludicrous. It

EVERCREECH

DUNDRY

looks almost like a separate building perched at the top of a singularly chaste and beautiful tower. The projecting angle brackets and delicate shafting produce in the mind a sensation of top-heaviness and insecurity which is far from pleasing. Dundry Church tower, although a marvel of architectural skill, must, for the above reasons, be pronounced an artistic failure.

Ilminster Church possesses a singularly beautiful tower with enriched pinnacles and panelled sides. Its general effect is very rich and effective as will be seen from the accompanying photographic illustration.

Huish Episcopi. This noble tower belongs to what is known as the Taunton Dean type, in which the belfry windows are double, and the stages very distinctly separated by string courses. The parapets, as in this case, are richly ornamented by pierced work and embattled.

The tower of Staple Fitzpaine occupies the foremost place amongst all the church towers of Somerset. Its proportions are perfect; its ornament is elaborate but not so great as to obscure or interfere with the main architectural scheme; its pinnacles and parapets are made to agree in every way with the ornamental features, especially the pinnacled buttresses and the traceried windows. As a separate composition, it would be impossible, probably, to conceive anything finer or more pleasing, but, here again, the tower is far too elaborate for the body of the church. A recent writer on this tower remarks that it is "a very artistic composition, presenting one of the finest outlines in the county." It belongs to what is known as the Quantock group, and rises to a height of 86 feet above the level of the ground.

A number of more or less ingenious suggestions have been made to account for the extraordinary beauty, richness, size and variety of these church towers. One of the ideas is that they were made specially large so as to provide adequate accommodation for the great peals of bells which came into vogue towards the end of the fifteenth century, but as peals of bells of this character were by no means confined to the county of Somerset, this explanation is hardly sufficient.

There seems to be no evidence again in support of another theory, namely, that great expense and skill were lavished on the towers because of a change from the old-fashioned piety which found expression chiefly in the beautifying of the altars, chancel, and internal fittings of the church, and in endowing chantries.

The chief cause of the building of these magnificent church towers, we are inclined to think, was the influence of the noble architectural piles of Glastonbury and Wells. These beautiful churches inspired the Somerset masons to emulation, and a species of friendly rivalry between neighbouring parishes had the natural effect of producing and encouraging stone-work of the finest character.

The probable explanation is that the noble piles

of Wells and Glastonbury set the fashion, as it were, in the direction of elaborate church towers. The fashion was perhaps further encouraged by rivalry between neighbouring parishes.

The great variety and beauty of towers which we find in Somerset was, of course, made possible by the abundance of excellent building stone of various colours.

In all these Somerset towers there is an extraordinary and distinctly unpleasing contrast between the mass of the church proper and that of the tower. The latter in many cases is lofty and imposing; the former in general is singularly feeble. The result is distinctly disappointing to minds accustomed to highly elaborated and enriched chancels. It suggests a vulgar advertisement, rather than an appropriate treatment of such a sacred thing as a church.

There is too much evidence of competition and rivalry to please the pure, healthy taste of the ecclesiologist, and a remarkable lack of that just proportion for which the architect craves. Yet in spite of all, the Somerset towers themselves, taken as a group of architectural achievements, are among the most beautiful and interesting features of English archæology.

HUISH EPISCOPI

SAINTS AND THEIR SYMBOLS

Iconography for June

Rev. P. H. Ditchfield, M. A., F. S. A.

JUNE 1.

"ST. NICOMEDE." (E. K.) Roman Priest and Martyr. A. D. 85. He was martyred sometime between the persecutions of Nero and Domitian, and his emblem is a club set with spikes which speaks of the manner of his death.

JUNE 2.

"St. Mary Magdalen of Pazzi." (R. K.) Virgin. A. D. 1607. Her life has been told in Bolland by her confessor, Virgilio Caparis, Soc. Jes., and reveals a wondrous depth of spirituality and communion with her Lord. From her earliest years she felt the fervour of devotion and this increased with years. Pazzi was her family name, a noble Florentine house, and Catarina her Christian name, which she abandoned when she became a Carmelite nun, and was henceforth known as Sister Maria Maddalena. Many stories are told of her piety and devotion. She loved to study the Soliloquies of St. Augustine: hence she is represented in the "Die Attribute" with that saint appearing to her and inscribing on her heart the words "Verbum caro factum." In other artistic representations she appears receiving the Blessed Sacrament from our Saviour, or a white veil from the Blessed Virgin. A crown of thorns is another symbol of the saint, alluding to her early desire to suffer something for her Lord, which caused her to weave a crown of prickly orange-sprays, binding it so tightly about her head that she could not sleep. An inflamed heart and the crown of thorns are given as her symbols in the "Ikonographie," and in an engraving we see her crowned with thorns, embracing a cross, while rays dart on her from a remonstrance. Luca Giordano represents her as being presented to the Saviour by an angel.

Anderson

ST. BASIL—Greco, Madrid

JUNE 4.

"St. Francis Caracciolo." (R. K.) Confessor.

JUNE 5.

"St. Boniface." (E. K.) Bishop of Mentz and Martyr. A. D. 755. St. Winfrid, the apostle of the Germans, was an Englishman, born at Crediton, and afterwards took the name by which he is better known, Boniface. Fired with missionary enthusiasm he sailed to Frisia, but the time was not favorable for his enterprise, as the war between Charles Martel and Radbod, king of the country, was in progress. He went to Rome, and received from the hands of Pope Gregory a letter of authority "to carry the Kingdom of God to the infidel nations." Armed with this document he went forth to the peoples of Germany, and "as a bee wandered from flower to flower without resting long on any." In Frisia he stayed with St. Willibrod and destroyed the pagan altars, built churches, and turned many to Christ. The Pope ordained him a regionary bishop. We see him valiantly wrestling with idolatry, destroying the famous Oak of Thor, founding monasteries, and becoming archbishop of Mentz or Mayence. He resigned this see in order to visit again his beloved Frisians. The aged prelate's tent is pitched at Dokkum: the Eucharist is about to be administered: bands of armed pagans surround the camp: his followers rush to arms. "Fear not those who may kill the body, but cannot touch the soul. Pass with boldness the narrow strait of death, that ye may

reign with Christ for ever," are the calm words of the bishop. Falling on his knees he awaits the attack of his murderers, who quickly dispatch him. They rush into the tents in search of plunder, and finding only books and relics, begin quarrelling amongst themselves, and fall an easy prey to the Christians, who take up arms and exterminate them.

St. Boniface founded the Abbey of Fulda, and on the coins of the Abbey he appears with a book pierced by a sword as his emblem. In the Church at Munich he is shown felling Thor's Oak, and in an old engraving an axe is laid at the root of an oak, and an angel is bringing to the saint a fish. A hand giving to him a cross, a scourge, the saint being beaten to death with a club, a sword upon a book, and the saint striking the ground with his archiepiscopal cross, causing water to spring up, are some of the representations in art of the brave St. Boniface.

JUNE 6.

"St. Norbert." (R. K.) Bishop and Confessor. A.D. 1134. He was a wild and gay youth at the court of the Emperor Henry V., of noble family and rich possessions, and was continuing in his evil courses when God called him as He did Saul of Tarsus, by a lightning's flash, and changed his life. He craved ordination from the bishop of Cologne, had much trouble with the lax canons of the cathedral, whose ways he tried to reform, and then established the Order of the Præmonstratencian or White Canons in the wild region of Prémontré, and later on was appointed archbishop of Madgeburg in Prussia. In the Vatican there is a painting of St. Norbert by Fil. Bigioli, representing him holding up a chalice with the Sacred Host in his right hand. He is depicted carrying a remonstrance with the Blessed Sacrament, sometimes with an angel holding a remonstrance before him. According to one legend, recorded by Callot, his episcopal vestments were brought to him by the Blessed Virgin. In the "Ikonographie" his emblem is a chalice with a spider in it, the origin of which symbol I have failed to discover. The Devil, chained or at his feet, appears in some figures, and an attempted assassination of the saint in a confessional is recorded by Gueffier. St. Norbert has lacked no limner to record his saintly life.

Anderson

ST. PETER—RUBENS, MADRID

JUNE 8.

"St. William." (R. K.) Bishop and Confessor. 1154 A. D. He lived in the troubled time of King Stephen of England, when civil war and much confusion reigned, and was appointed to the archiepiscopal see of York. Roger Hoveden tells of the saint's death, and how he was poisoned in his own cathedral through the malice of one of his priests, who introduced poison into the water with which the holy vessels were cleansed after the celebration of the mass. St. William drank the water and died. There are two known representations of St. William. The chancel window of the Church of North Tuddenham shows him with his archiepiscopal cross, and at St. Alban's he appears in one of the mural paintings with a shield having eight lozenges.

JUNE 9.

"SS. Primus and Felicianus." (R. K.) Martyrs. 286 A. D. They were martyred in the Diocletian persecution, and suffered terrible tortures, which artists have recorded. We see them exposed to lions. Melted lead is poured into the mouth of St. Primus, and Callot depicts them in prison, one of the martyrs being nailed to a post, the other chained by his neck to the wall, when an angel appears to comfort them.

"St. Columba." (S. K.) Abbot. A. D. 597. The memory of the great apostle of the Picts and northern tribes is preserved in Scottish ecclesiastical history. His famous monastery of Iona was the centre of light in the Northern land, and from it shone forth a radiance which converted Northern England to Christ. St. Columba was kind and loving to all, and like St. Francis he was devoted to birds and beasts. He subdued the fierceness of the wild beasts, and the no less wild tribes of Scotland: hence he is represented in the "Icones Sanctorum" as taming a wild beast, and kneeling among wolves. We see the saint in a bear's den with a fountain near him, the well of life, from which he drank freely himself and watered the thirsty hearts of the nations. Sunbeams shining over his head tell of the light shed upon him which were reflected on all who came beneath the influence of this holy man. The life of St. Columba, written by St. Adamnan, Abbot of Iona in 679 A. D., and translated by Wentworth Huyshe, has just been published. It is one of the earliest complete literary compositions written in the British Isles. The emblem of the sunbeams shining over the saint's head is explained by the following incident; "Cruithnechan the priest, foster-father of the blessed boy, found his house irradiated by bright light: for he saw a globe of fire stationary over the face of the little sleeping boy. And seeing it he understood that the grace of the Holy Spirit was poured out from heaven upon his foster-child."

JUNE 10.

"St. Margaret." (R. K.) Queen and Widow. A. D. 1093 This holy queen is the patron saint of Scotland. It was a storm friendly to the northern land that bore her and her brother Edgar Atheling thither. Malcolm Canmore married the saintly princess, who was a rare impersonation of feminine grace, and a bright example of the highest Christian sanctity. All that is best in womanhood and more distinctly Christian, found a living expression in her life. Her court was pure: her husband a devout king through her influence, and the Church reformed by her zeal. Her almsgiving was universal. She served Christ daily with food in the person of 300 poor people. Personal austerity marked her life. And when her husband was slain in battle, and her son tried to keep back from her the fatal news, she appealed to him by the black rood which she was clasping in her hands to tell her the truth, and even thanked God that He had sent her pain even at the last. That black rood is the emblem of the saintly Margaret. In Bonn Cathedral she is represented holding it, and in Callot's portrait, which also shows her visiting the sick. A sceptre and book are the symbols assigned to her on the seal of the Prior of Pluscardine. The church and monastery of Dumfermline were founded by her.

JUNE 11.

"St. Barnabas." (R. & E. K.) Apostle. The companion of St. Paul, the "Son of Consolation," the faithful apostle, who earned the martyr's crown, is everywhere honoured by the Church, and artists have loved to paint pictures of the saint. The fact that the people of Lystra deemed him to be an incarnate Jupiter seemed to prove that he was of a noble and commanding presence. Italy and Greece were the scenes of his labours, and Milan claims him as its first bishop. He was martyred at Cyprus, and when his body was discovered some years later, the Gospel according to St. Matthew written by the hand of St. Barnabas was found lying on his breast. This Gospel often appears as his symbol, as in a painting by Bonifazio, and also the instruments of his death, stones: though according to some legends he was burnt to death, and a fire is given as his emblem. There is a statue at Exeter Cathedral which shows an open book and a staff as his symbol. He appears in many paintings, especially in Milan and Venice.

JUNE 12.

"St. John a Facundo." (R. K.) Confessor.

JUNE 13.

"St. Anthony of Padua." (R. K.) Confessor. A. D. 1231. This saint was born at Lisbon in 1195, and at the age of twenty-six years entered the Order of St. Francis. He seems to have been a prototype of St. Vincent Ferrer, and travelled far, preaching the heavenly word in many lands, compared by the Pope to the "Ark of the Covenant," bringing a blessing wherever he went. Like St. Francis he loved animals, and at Rimini preached to the fishes, some of which are said to have emitted sounds, others opened their mouths and all inclined their heads. Many artists have loved to depict the holy St. Anthony and to record this incident. Velasquez painted him holding a net over a bowl of water, and a boy standing by with fish on a plate. Callot records his preaching to the fishes. In the Berlin Gallery there is a picture of him by Murillo, which shows him with a book in his left hand, and a crucifix in his right, and the Holy Infant Jesus standing near. Alonzo Cano painted him kneeling, the Infant Jesus resting in his arms. Hueberus has a similar work, save that the Infant Jesus is appearing to him in a cloud. Another painting by Murillo shows him kneeling, together with a globe and cross. Raphael represents him with a lily as his emblem. In the chapel of the Eremitani at Padua he is shown with a lily and a book. At Certosa he is raising a child to life. At Padua there is a bas-relief showing an ass kneeling to the saint, who is holding up the Blessed Sacrament. Several Italian paintings represent him dressed in the Franciscan habit without any symbol. In the Vatican he is depicted with a flame of fire in his hand, and Pesillino shows him in the act of finding a miser's heart in his money chest. Garofalo in his painting of St. Cecilia playing on an organ, shows the Virgin and St. Anthony listening to her.

Alinari

ST. ANTHONY OF PADUA—Sodoma, Siena

JUNE 14.

"St. Basil." (R. K.) Bishop, Confessor, Doctor. A. D. 379. Well might the dove perched upon his arm, or whispering to him, be the symbol of the saintly Basil, the wise archbishop of Cæsarea in Cappadocia, for did not the Holy Spirit inspire him with wisdom and understanding, with zeal and constancy, to overthrow Arianism that raged rampant in his day? He was the friend of St. Gergory Nazienzen: he knew St. Athanasius, and resisted the Emperor Valens in his attempt to force heresy on the diocese. He was the founder of the monastic system in the East, urging the importance of living in communities rather than the solitary life. "God has made us—even like our bodily members—to need one another's help. For what discipline of humility, of pity, or of patience can there be, if there be no one towards whom these virtues can be practised? Whose feet wilt thou wash, whom wilt thou serve, how canst thou be last of all, if thou art alone?" In his

rule practical industry was combined with religious exercises, as amongst all the great monastic orders of the West. Boldly did he resist Valens, who was so impressed by the solemnity of the Catholic worship, that he abandoned his persecution of the saint, and aided Basil's charity by a rich gift. In one picture of the saint we see a hand giving to him a pen, and in others, fire is burning, a symbol of that fiery zeal which was the saint's dower.

JUNE 15.

"SS. Vitus, Modestus and Crescentia." (R. K.) Martyrs. S. Vitus was a native of Sicily, the foster-son of the other two saints commemorated on this day. He was the patron saint of the Abbey of Corbie, on the coins of which appear the figure of the saint with a cock perched on a book. The same symbol is shown in Bonn Cathedral. His martyrdom is depicted in some engravings showing the saint being boiled in a cauldron of oil, or holding a vessel of boiling oil.

JUNE 18.

"SS. Marcus and Marcellianus." (R. K.) A. D. 287. These brothers, who were martyred, are associated with the memory of St. Sebastian, and shared his fate. He had cheered them in their prison, and prevented them from lapsing by his glowing descriptions of Paradise. The two brothers were slain with lances near Rome, or nailed to a post and shot to death with arrows. Paolo Veronese painted the scene of their execution for the Church of S. Sebastiano at Venice. They are the patrons of Malaga in Spain.

JUNE 19.

"St. Juliana Falconieri." (R. K.) Virgin. 1340 A. D. She was the daughter of one of the seven noble Florentines who abandoned the world for contemplation and prayer, and were known as the "Servants of Mary." They retired for solitude to Monte Sanario, not far from the city of Florence, and the father of the saint built the beautiful Church of the Annunziata. In the church is a series of paintings of the life and miracles of S. Fillippo Benizzi, the head of the order of "the Servants of Mary," who resigned to her care the brethren and sisters of the Order. In the Florence Academy there is a painting of St. Juliana with the Sacred Host on her heart, and she is also represented in an old engraving as praying before the Blessed Sacrament.

JUNE 20.

"St. Silverius." (R. K.) Pope and Martyr. A. D. 538. He lived in troublous times, when the Goths were besieging Rome, and the Roman general, Belisarius, and Antonina his wife, plotted against the Pontiff, and on a false and forged evidence he was deprived of his office, stripped of his papal robes, and driven into exile. He died of hunger on the island of Palmaria, and an intruding Pope Vigilius was placed in his stead.

"Translation of St. Edward," King of the West-Saxons and Martyr. (E. K.) A. D. 979. His death has already been recorded. The murdered king's name occurs in the Mozarabic Breviary.

JUNE 21.

"St. Aloysius Gonzaga." (R. K.) Confessor. A. D. 1591. The son of high-born parents, this noble youth was a model of piety and virtue. No thought of sin ever seemed to ruffle the virgin purity of his soul. The Cardinals, Bellarmini and Charles Borromeo were his spiritual advisers. To study the Scriptures was his great delight. Resigning the honours of his house to his younger brother, he became a Jesuit. A crucifix with a lily and discipline rod is his emblem.

Anderson

ST. PAUL—RUBENS, MADRID

JUNE 22.

"St. Alban." (R. K.) June 17th, (E. K.) Martyr. 303 A. D. The protomartyr of Britain is revered in his native land, and the stately Abbey Church, now the Cathedral of St. Alban's marks his memory. Alban was born at Verulanium of pagan parentage. He visited Rome and joined the army under Diocletian. Returning to Britain during the persecution he sheltered St. Amphibalus, a Christian deacon flying from torture and death, and was converted by him to the faith. When the officers of Diocletian came to search the house, Alban changed clothes with Amphibalus, was carried before the governor, and when he refused to sacrifice to the pagan deities he was ordered to be scourged and then beheaded. On his way to execution, the crowd thronging the bridge, St. Alban dried up the river Ver, and in order to assuage his thirst a fountain sprang up near him. Bede states that the executioner was suddenly converted to Christianity, and craved to die for him. Some legends state that the eyes of the executioner dropped out of their sockets when he was ordered to slay the saint whose fate he shared. This is shown in an illuminated manuscript of Matthew of Paris at the British Museum, in a painting at St. Alban's Abbey, and on the seal of Binham Priory. In the brass of Abbot Delamere at the Abbey there is a representation of the saint with a tall cross, a clerical cap and a sword. A sword is his usual emblem, sometimes with a palm and crucifix, as at the Church of St. Mary, Schnurgasse, Cologne. In the Beauchamp chapel at Warwick there is a glass window containing a figure of the saint in armour, wearing a robe and coronet with a sceptre and calvary cross. He is also depicted spreading his cloak, the sun shining above him. His best memorial is the beautiful Abbey Church, built by King Offa in 793 A. D., as near as possible to the scene of the martyrdom.

JUNE 24.

"Nativity of St. John Baptist." (E. & R. K.) The life and work of the great forerunner of our Lord are recorded

Alinari

THE NATIVITY OF ST. JOHN BAPTIST—TOSCANA, SIENA

in the Gospels, and need not be here repeated. In art his most frequent and almost universal symbol is a lamb, in allusion to his testimony concerning our Lord as the Lamb of God. Frequently the lamb is placed on a book as in the rood-screen of Ranworth, Worstead, Burlingham St. Andrew. A cross frequently is added, or a banner with cross. The figure of the holy Baptist is usually attired in the raiment of camel's hair and leathern girdle. A lamb and locusts, his head on a dish, are some of his emblems. Paintings of the saint are in number legion. Mrs. Bell truly says: "Scarcely a painter or sculptor of religious subjects, of whatever nationality, has failed to produce one or more renderings of the fascinating theme, 'the Holy Family,' but perhaps Raphael, Leonardo da Vinci, Correggio Andrea del Sarto, Bernardino Luini and Pinturicchio, have been most successful in interpreting the ideal character of the boy, set apart from all others by his constant association with the Divine Child." All the other scenes of the saint's life are abundantly illustrated by numerous artists, his preaching, the Baptism of the Saviour, his martyrdom: and every gallery of Old Masters bears witness to the reverence they paid to the holy Baptist.

JUNE 25.

"St. William." (R. K.) Abbot and Confessor. This saint I believe to be St. William of Ræschild or Eskille, an Englishman who went to Denmark in the time of Canute or Sweyn, as a missionary for the conversion of the wild people. When the king caused some refractory nobles to be put to death in a church, St. William compelled him to submit to severe penance. He is represented in art with a torch flaming spontaneously on his grave, or with a model of a church in his hand, and St. Genevieve appearing to him.

JUNE 26.

"SS. John and Paul." (R. K.) Martyrs. 362 A. D. They were martyred at Rome under the persecution of Julian the Apostate.

JUNE 28.

"St. Leo." (R. K.) Pope and Confessor. 1054 A. D. This was Pope Leo IX, known in his early life as Bruno, the son of Count Hugh of Engesheim, and was well named "the Good." When a young man he was made bishop of Toul, and then raised to the Pope's throne. He was devoted to charity. Burgmaier represents him visiting the sick. He lived in evil times. Discipline was lax, and simony rampant, which he strove to suppress, and he was captured by the Northmen and kept prisoner at Benevento, where he spent his days in devotion and strict asceticism. He returned to Rome to die. He lay on his couch before

the altar of St. Peter at Rome, on the day before his death, and addressed the assembled clergy, urging them to do their duty and reflecting on the vanity of human glory. His memory was regarded with much veneration.

JUNE 29.

"SS. Peter and Paul." Apostles. (R. K.) "St. Peter." (E. K.) Foremost among the Apostles was Simon, surnamed Peter, whose life stands out conspicuously in the Gospels and the Acts, and who ever obeyed his Lord's command "Feed My sheep." Church history tells of his labours at Antioch, of his foundation of the Church at Rome, and of his martyrdom under Nero, being crucified with his head downwards. Many stories are told of his life and miracles, and no apostle appears more frequently in artistic representations. All the great painters of old have portrayed the Prince of the Apostles. His principal emblem is a key in his hand, in allusion to the saying of the Saviour, "I will give unto thee the keys of the Kingdom of Heaven." Sometimes two keys are given, combined with a church, or a cross, or a book. Guido's painting in the Pitti Palace shows the saint weeping with a cock crowing near him. The rood-screen at Blofield represents him in chains in prison. Raphael painted him as meeting our Saviour on the Appian Way, a work which is now in the Vatican, where also is Giotto's painting of St. Peter crucified with his head downwards. St. Peter and St. Paul are often represented together. The symbol of St. Paul is a sword, the instrument of his death, and also a fit attribute of one who wielded so well the Sword of the Spirit. Sometimes two swords are given as his symbol. A book is also used, and a serpent in allusion to his miraculous escape from the bite of a snake at Melita. Again the phœnix and palm tree are not unusual emblems, showing forth the teaching of the saint as regards the Resurrection. The catalogue of the paintings and painters of scenes from the life of the great Apostle, and of St. Peter, who is so often represented with him, would take many pages, and from the earliest times to the present day great artists have striven to tell again and again the story of the devoted lives of these saints to whose labours the Church of Christ owes so much.

Chronicle and Comment

The Bishop of Stepney has accepted the dedication of Mr. T. Francis Bumpus's forthcoming book, "London Churches; Ancient and Modern," which will be a history of London Church architecture from the Conquest to the present day—from the solemn Romanesque chapel in the White Tower to Mr. Temple Moore's graceful church at Tooting. Mr. Bumpus's other book, "The Cathedrals and Churches of Northern Italy," is promised very shortly.

Three Burne-Jones tapestries have been presented to the Birmingham City Art Gallery. The tapestries form part of a series representing the Quest of the Holy Grail, and were executed on the hand looms of Messrs. Morris & Co., at Merton Abbey. The largest is twenty feet by eight feet. Like all those produced on the Morris looms, they are of high warp corresponding with the work of the ancient Gobelins in Paris, and nearly akin to it in finish and execution. The making of arras tapestry was practically a lost art until William Morris found out, with the aid of a model loom and an old French book, how it should be done. He then taught some of his pupils the process and built full-size looms in the factory which he started at Merton. There the work has thriven well, and is continually improving in quality. For the past three years the looms have been engaged on a large design called "The Passing of Venus," which was the last work touched by Burne-Jones before his death. Recently they have produced the beautiful tapestries which fill the east end and the space over the altar of Eton Chapel.—The Builders' Journal.

As soon as ever the Church, delivered from persecution, had leisure to turn her attention to the details and arrangements of her temples, we find the altar immediately separated by a screen from the choir. The first reference to it which we have is in the description given by Eusebius of the Church of the Apostles, founded at Constantinople by Constantine the Great. Here it was reticulated, and of brass gilt. The second Iconostasis of which we know is still in existence in the Rock-Church of Tepekerman in the Crimea. This was built by the Arians about A. D. 340. It is of stone: on each side (for it is returned to the north) it has four piers which support the roof, and the balusters between them are so contrived as very strongly to set forth the cross. The third instance is the magnificent erection described by Eusebius in the Church of Tyre, built by Paulinus. This was of wood, so exquisitely sculptured as to be reckoned one of the wonders of Asia. In the same century, St. Gregory Nazianzen already attaches a mystical signification to the altar screen. He calls it "the screen which divides the two worlds, that which is everlasting and that which passeth away, the boundary of gods and men."
—The Architect.

In one point of view Gothic is not only the best but the only rational architecture, as being that which can fit itself most easily to all services, vulgar or noble. Undefined in its slope of roof, height of shaft, breadth of arch, or disposition of ground plan, it can shrink into a turret, expand into a hall, coil into a staircase or spring into a spire with undegraded grace and unexhausted energy: and whenever it finds occasion for change in its form or purpose it submits without the slightest sense of loss either to its unity or majesty—subtle and flexible like a fiery serpent, but ever attentive to the voice of the charmer. And it is one of the chief virtues of the Gothic builders that they never suffered ideas of outside symmetries and consistencies to interfere with the real use and value of what they did. If they wanted a window, they opened one: a room, they added one: a buttress, they built one utterly regardless of any established conventionalities of external appearance, knowing (as indeed it always happened) that such daring interruptions of the formal plan would rather give additional interest to its symmetry than injure it.—The Architect.

We have not followed with close attention the struggle that has for months been going on in France between the State and the Church, but have been gratified to note that a "modus vivendi" promised to be reached shortly that seemed as nearly equitable as the opposing interests concerned made possible. But a rather serious hitch has just been encountered, and it concerns the point we spoke of when we referred long ago to the "separation" trouble, namely, the safety and preservation of the ecclesiastical fabrics everywhere in France—the world's heritage of architectural art. The French Government, at the last moment, incorporated in the agreement that it and the Vatican were about ready to sign a condition that the several priests who should sign the agreement that allows them to resume the exercise of their functions should bind themselves to keep the church fabrics in good repair! Naturally, the Vatican draws off before this exaction, a very serious matter in the case of cathedrals and large buildings, and always of importance in all buildings that have endured the weather for centuries, only through constant care. That the lessee should covenant to keep the leased building in good repair is an everyday occurrence: but it should be remembered that in these cases the lessor has just impoverished his would-be tenant by confiscating all, or practically all, his capitalized property, leaving to him only current income, and reduced at that.—The American Architect.

"Southwark Cathedral."—The memory of Dr. Samuel Johnson is revered in America as much as in England, and our readers will be glad to know that a stained glass window has recently been erected in his honour at Southwark Cathe-

dral. It was unveiled by the Master of Trinity College, Cambridge, and dedicated by Dr. Thompson, rector and chancellor of the Cathedral. It is in memory of the Hon. Stephen Edmund Spring Rice, the eldest son of Lord Monteagle.

"Modern Church Planning."—Mr. Philip Robson makes some sage remarks on the Planning of Churches in the Journal of the Royal Institute of British Architects. Mr. Corletta had advocated the elevation of the pulpit as second after the altar in importance in a church. This, Mr. Robson naturally disputes. It might be so in the eyes of the "man-in-the-street." Those who do not know the ritual of the English Catholic Church would perhaps elevate it above the altar. But, as it is, the font is the second ornament, without which no church can be complete. A view of an altar should be obtainable from the font, even if the font is in a baptistery: otherwise an altar should be placed there also. The reredos should be the same length as the altar with a view to emphasising the latter, and when there is an east window a low form of reredos is preferable to those high canopies of drapery which detract from the altar. The low reredos is also traditional in our church. There is, of course, a piscina in most old churches. Are they always placed in modern churches and made use of? A wide central aisle adds dignity to a church, with narrow side aisles.

"Selby Abbey."—It is very extraordinary that the good people who are restoring Selby Abbey should order the woodwork of the choir and the reredos to be carved by the Ammergau people. The Passion Plays at that place, visited by so many English folk, have created an interest in their work, which thus appeals to the more emotional of our clerical authorities. Also it is cheaper! This Bavarian woodwork is entirely out of place in an English church and is thoroughly unsuitable. Mr. Oldrid Scott, who is responsible for the restoration, is by no means impressed with the artistic value of this foreign carving. He writes to "The Times"; "some enthusiasts, who have been attracted by the beautiful simplicity of the lives of the Ober-Ammergau people, have jumped to the conclusion that they are not only good sculptors of sacred subjects, which within limits they are, but that they are also high-class joiners and workers in wood, which they are not: while they are half inclined to believe that in addition to their other accomplishments, these peasants are heaven-born architects." Mr. Scott has happily restricted the Ammergau carving to the reredos, the subjects of which will be the "Crucifixion," not Leonardo's "Cenacolo," as has been reported. All the elaborate framework and foliage-carving will be done in England.

"Utrecht Cathedral for Sale."—The Amsterdam correspondent of the London "Pall Mall Gazette" writes to his paper of a remarkable proposal that is being made by the Protestant community of Utrecht that they should sell to the Catholics the ancient cathedral of the city, which is described as the largest Gothic historical building in the Netherlands. The idea was first mooted, oddly enough, by one of the Protestant pastors, Mynheer Gunning, who is regarded as the leader of the Protestant body in Utrecht. His grounds for making the proposal are strictly utilitarian. He estimates that the buildings would realize a million florins, with which sum it would be possible to build five new churches, and endow each with a living. It should, perhaps, be explained that the cathedral is said to be in a half ruinous condition. During a fearful storm in 1674 a great part of the nave collapsed, and has never been repaired

State Archivist Mullen, who has made an elaborate study of the place, and has even prepared complete plans for rebuilding the nave, warmly supports the proposed sale.

"Liverpool Cathedral."—This, the second great Anglican Cathedral erected in modern times, Truro being the first, is progressing satisfactorily, and we hope ere long to give a complete sketch of the design and plans for its construction. At present the lower arcade on the south side of the Lady Chapel, together with the apse, has been finished, and the wall rises to a height of fourteen feet. The workmen are now engaged upon the north side. Adjoining this are two vestries which lie between the Chapel and the Chapter House, and abut on the east wall of the main building. The arcade and north and south walls of the choir have been begun. So some progress has been made. Rome was not built in a day, nor will the Liverpool Cathedral.

"Beverley Minster."—Every one knows the beautiful west front of this delightful Church. "Restoration" has set in, with its accustomed vigour, and Canon Nolloth states that thirty statues are about to be added, and the rich carved work of the niches is to be renewed and made "spick and span." Unless this is very carefully done, we fear that architects and lovers of Christian art will have cause to regret this action. Some Church authorities are too fond of playing with the treasures entrusted to their care, and should not be allowed to meddle with their ancient buildings until their action has been sanctioned by the Society of Antiquaries or some such body.

"A Curious Astronomical Clock."—The old monks were clever horologists. At Exeter visitors will remember seeing in the north transept a thirteenth century clock, upon which in 1376 was expended 10 pounds, "circa cameram in boreali turre pro horologio quod vocatur clokke." Britton thus describes it; "On the face or dial, which is about seven feet in diameter, are two circles; one marked from one to thirty for the moon's age: the other figured from one to twelve twice over for the hours. In the centre is fixed a semi-globe representing the earth, round which a smaller ball, the moon, painted half white and half black, revolves monthly, and by turning on its axis shows the varying phases of the luminary which it represents. Between the two circles is a third ball representing the sun, with a fleur-de-lis, which points to the hours as it daily revolves round the earth."

The ingenious maker of the clock evidently followed the old theory that the earth, and not the sun, was the centre of the universe. In 1760, an upper disc was added to mark the minutes.

A similar clock exists at Ottery St. Mary in the same county, fashioned by the monks. It has refused to work for the last one hundred years, and now an expert has been engaged who will doubtless soon set it to rights. Like the Exeter clock, it has no hands, but figures representing the sun, moon and a star, which indicate the hour, the day of the month, and the phases of the moon.

"Holyrood Chapel."—The minds of experts and antiquaries have been much exercised about the condition of this famous Chapel Royal at Edinburgh. A committee of experts in the building trades of Scotland has examined the structure, and we gather from their report that "no question of weakness or instability in respect of the existing walls can be seriously entertained: that the restoration of the Chapel can with safety be effected, and would permanently secure the preservation of the walls, and that with careful handling a structure could be produced worthy of the historic memories attaching to this ancient Chapel."

But that does not end the matter. The controversy has arisen (as we have previously stated) because the late Lord Leven and Melville bequeathed £40,000 for the restoration of the Chapel, appointing Mr. Thoms Ross as architect for the work. The trustees of the will very properly did not like to undertake the restoration without taking further advice, and consulted Professor Lethaby, who was opposed to the scheme, which they resolved to abandon. Scotchmen are indignant and are inclined to invoke the aid of the law and compel the trustees to carry out the work. Expert legal opinion seems in favour of those who wish the restoration to be made, but there are certain difficulties in the way, and I expect that the building will remain untouched. Holyrood Chapel with a new roof and complete restoration would be practically a new building. Modern builders cannot work in the mediæval spirit, and not until "the Magazine of Christian Art" has leavened the spirit of the age and produced again the ideals of the Middle Ages, will the true principles of architecture and architectural restoration be satisfactorily established.

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EDITED BY RALPH ADAMS CRAM, F.A.I.A., F.R.G.S.

Associate Editor for Great Britain and Ireland,
REV. PETER HAMPSON DITCHFIELD, M.A. (Oxon) F.S.A., F.R.H.S.

Published Monthly. Annual Subscription, $5.00, postpaid throughout the Postal Union. In giving change of address the old *as well as the* new *address must be given. Application made at the post office at Boston, Massachusetts, for entry as second-class mail matter.*

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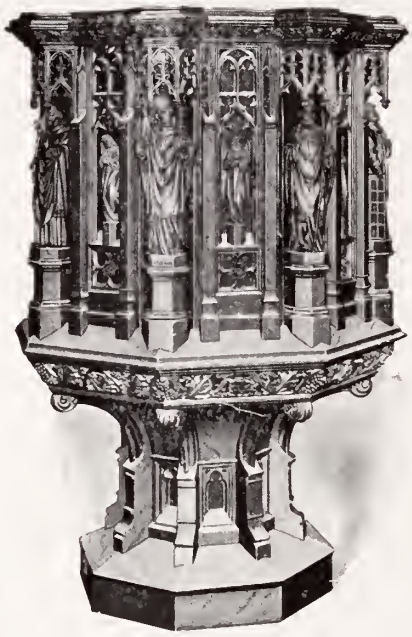

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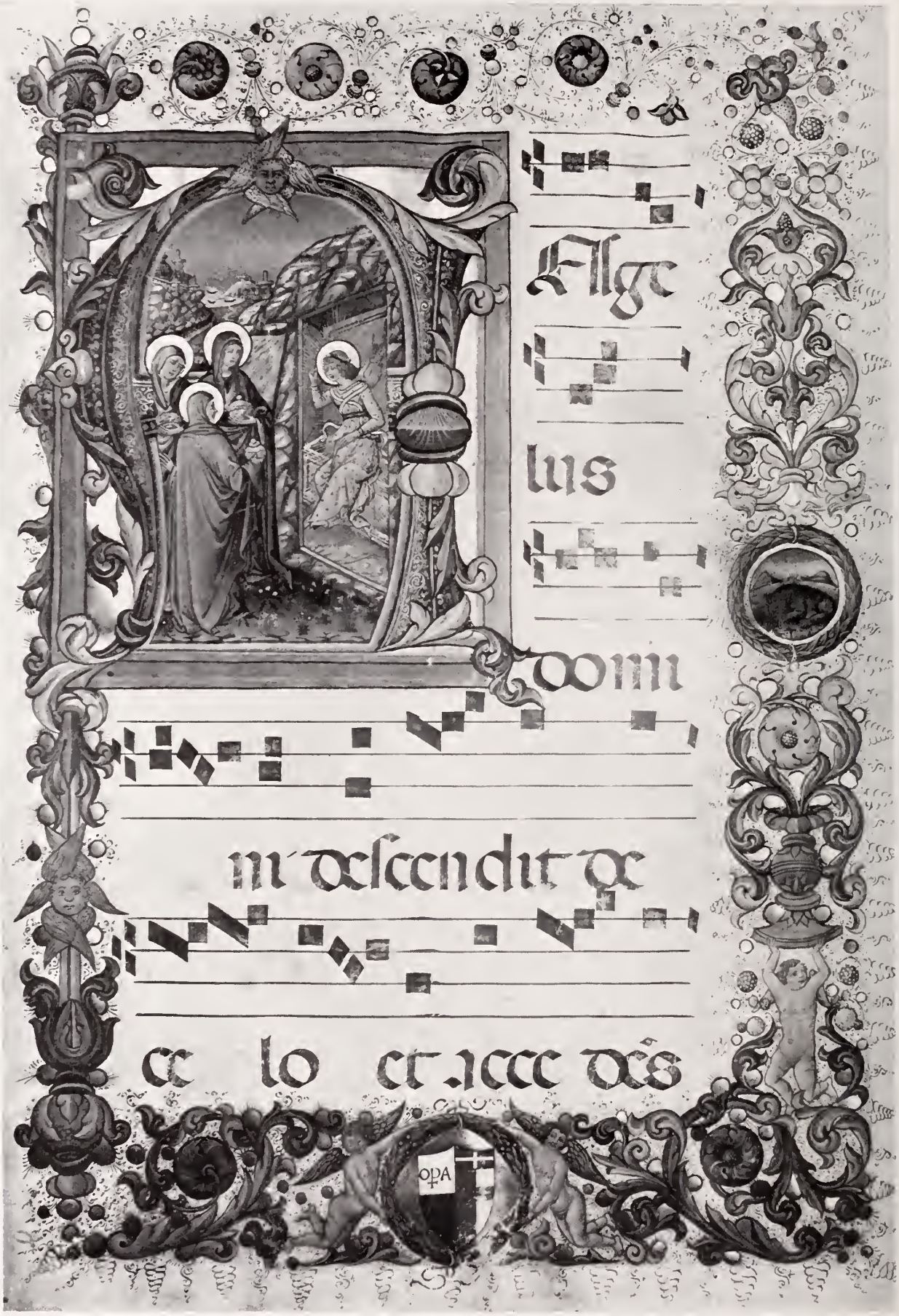

AN EXAMPLE OF FIFTEENTH CENTURY ILLUMINATION BY PELLIQUIN DA MARIANO

Christian Art

Volume One July, 1907 Number 4

DOWNSIDE ABBEY

By The Rev. C. Roger Huddleston, O.S.B.

HIGH on a ridge of the Eastern Mendips, some twelve miles South of Bath, stands the Benedictine Abbey of St. Gregory the Great. The property was purchased in the year 1814, some twenty years after the community had been ejected from their old home at Douai, where they had lived since 1605, the date of the monastery's founding. No doubt the site appealed to the monks chiefly on account of its remoteness, a quality of no small value to men who were still liable to be exiled from their native land at the whim of any political party. Still the position is a wonderful one, and the great church now rises nobly on its crest, a landmark for miles in every direction.

Plate 1 shows the buildings as they are at the present date. On the extreme right is the "Old House," the original property purchased in 1814. Next to it the church-shaped block, built in 1823, marks the beginning of the Gothic revival. The good monks of that period, enthusiastic for artistic advance, welcomed and patronised the "Christian style of architecture," as the revivalists loved to call it. Such solecisms as building a school on the plan and elevation of an "early pointed" church, and then cutting up nave, aisle, and transept into class rooms and dormitories, vexed not their uncritical souls. The building, designed by Mr. H. E. Goodrich, of Bath, can at least plead that it is built of good ashlar, not the stucco beloved at the time of its erection; and it contains some examples of stone carving which for beauty and correctness of style surpass much later and more pretentious work.

The block of buildings at the left of this group belongs to the year 1853, and was designed by the late Charles Hansom. In every detail, from the stone-flagged cloisters to the gracefully moulded chimneys, it shows the influence of A. W. Pugin: indeed it is not seldom mistaken for his work. Externally the block is charming, in spite of the crude purple tint of the slates. Inside it has been pulled about, altered and adapted by the hands of those who have had to live in it, but the original sin of unpractical planning mars its usefulness still.

The "Old House" is now the hospice where guests are lodged; the 1823 and 1853 blocks have been given up entirely to the school since the new monastery was opened in 1876.

This latter building is shown in plate 2, but when first opened it was only two stories in height. The two upper floors have been added more recently to increase the accommodation; but it must be owned that, from an artistic point of view, the extra height is a blunder, as it tends to reduce the scale of the cloister garth and

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1. GENERAL VIEW, DOWNSIDE ABBEY

abbey church which abuts against the cloister on the north side.

At the present time only the north and west sides of the monastery cloister are completed, each being about one hundred and sixty feet long. The east and south sides, owing to the slope of the ground, have a basement cloister on a lower level, which is the only portion yet built. The southern member of this low level cloister, erected at the cost of the late Monsignor Lord Petre, is shown in plate 3. The great amount of carving on the exterior produces a very rich effect, but, if the common theory that ornament should increase in amount towards the top of a building be admitted as correct, one may doubt the wisdom of so much decoration lavished on a basement story.

At the southeast corner of the monastery quadrangle is a large block containing the school refectory, with a dormitory above, and kitchens, storerooms, etc., annexed. The refectory (plate 11) is a fine hall 75 feet long, 30 wide, and 27 high. The panelling of pitch pine is deepening with age to a rich chestnut shade, portraits of departed worthies look down benignly from the walls, and the windows are enriched with the armorial bearings of some of the more notable Gregorian alumni. This block, like the monastery and Petre cloister, are from the designs of Messrs. Dunn & Hansom, of Newcastle-on-Tyne.

In the year 1870, when the authorities at Downside decided to undertake a series of buildings on a large scale, the new church was included in the scheme and a foundation stone was actually laid on the north side of the cloister garth. Nothing further was done until the year 1878, when the new monastery and refectory wings were finished and occupied, but from that date until the year 1905 the process of building has been almost continual.

The abbey church is cruciform in plan, and has been erected at different times, by gradual additions, from the designs of two architects. In the plan (plate 4) the portion actually built is printed black, the

II. THE NEW MONASTERY
DOWNSIDE ABBEY

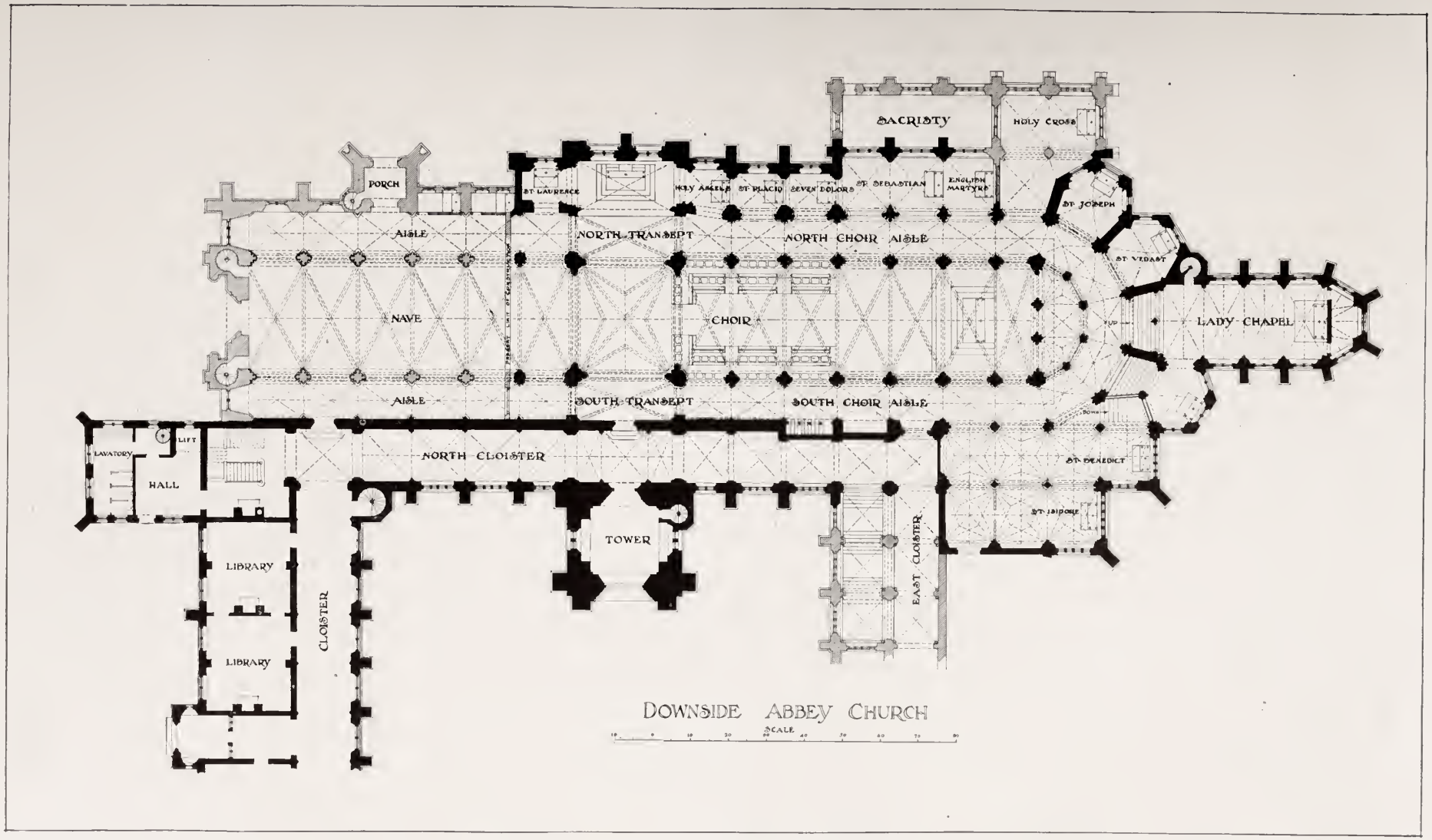
111. "PETRE" CLOISTER, DOWNSIDE ABBEY

shaded parts indicating the architect's suggestions for its completion.

The first part, designed by Messrs. Dunn & Hansom, comprises the transepts with the tower and the chapels, St. Lawrence, Holy Angels, St. Placid, Seven Dolors, St. Joseph, St. Vedast, Lady Chapel, St. Benedict, St. Isidore, and the unnamed chapels between St. Lawrence and Holy Angels on one side and St. Benedict and Lady Chapel on the other, but the original scheme was much modified after the transepts had been opened. Thus the choir was increased in length from five bays to seven, the lady chapel was terminated in an apse instead of a square end, as first planned, and the two oblong chapels, St. Benedict and St. Isidore, were substituted for a series of hexagonal chapels which had been designed to balance St. Joseph and St. Vedast already erected on the north side of the apse.

In the year 1900 Mr. Edward Hansom died and Mr. Thomas Garner was appointed architect. His first additions to the fabric was the chapel of St. Sebas and the eastern half of the north clo with the two chapels directly opposite H Angels and St. Sebastian above it.

In 1902, the outer ring of chapels b almost complete, it was resolved to fil the space thus enclosed by the erectio the choir. Mr. Garner, in designing t the crowning feature of the work, reso to modify the plan once more and sub tute a square end for the apse origin intended. As the foundations for the a were actually in position, however, he u them to support the columns of the f tory, thus partly preserving the for scheme and, at the same time, joining square-ended presbytery to the curved of chapels already built. Plate 5, feretory, will show how happily this s tion of the difficulty has worked out. justice to Mr. Garner it must be noted in all his work he has been bound dow the measurements of the original schem Messrs. Dunn & Hansom, so that breadth and height, not only of every



IV. GROUND PLAN OF DOWNSIDE ABBEY

V. THE FERETORY
DOWNSIDE ABBEY

VI. DOWNSIDE ABBEY, FROM THE SOUTHEAST

but of every arch and every column, were fixed absolutely by the necessity of joining his choir to the transepts and chapels erected previously.

The result of all these changes, both in plan and treatment, has been to produce a church which has a remarkable kinship to the older English Benedictine abbeys and cathedrals. There is the same variety of styles, the same suggestion of many hands and many minds, the same evidence of independent taste coupled with loyal co-operation and a resolve of each contributor to give his best to glorify the house of God.

The proximity of the church to the school and monastery buildings makes it difficult to obtain good views of the exterior. The best general view is certainly that from the southeast (plate 6). The tower, one hundred and thirty feet high in its present unfinished state, stands, it will be observed, at the end of the south transept. The only reason given by the late E. Hansom for the choice of so unusual a position was that it thus formed a prominent feature of the cloister garth. Whether such a reason was sufficient must be a matter of taste, but the consequent loss of any window at the end of the south transept is a heavy price to pay.

With reference to the external appearance of the choir it should be mentioned that for the present, to save expense, the flying buttresses and pinnacles have been omitted, their work being done by tie-rods at the springers of the vault, which can be removed when the omission is supplied.

The roof of the main building is of red tiles, while the chapels are covered with copper which is weathering to a beautiful shade of green. The broad masses of colour thus obtained combine with the pale yellow and orange tints of the Bath stone to give the whole building an appearance of lightness and brilliance very unusual in this climate.

Before proceeding to examine the in-interior of the church it may be a convenience to give some dimensions.

The extreme length of the portion built, i. e. from the temporary wall across the nave to the end of the lady chapel is 230

VII. EARLIEST PORTION OF TRANSEPT, DOWNSIDE ABBEY

VIII. THE CHOIR AND SANCTUARY
DOWNSIDE ABBEY

feet externally and 220 feet internally. The breadth across transepts and tower is 128 feet externally, the internal length of the transepts alone being 85 feet, by 68 high and 25 wide in the clear. The choir, from the transept arch to the east window, is 95 feet long, 70 high, and 28 wide in the clear. The side aisles are 35 feet high, and the cross on the eastern gable of the choir rises to about 103 feet above the level of the ground outside.

A glance at the plan of the church (plate 4) will show that of the nave only the one bay adjoining the transepts is built as yet. The doorway in the temporary west wall opens, therefore, into what is really the eastern bay of the south aisle.

The transepts, the earliest portion of the church, at once come into view (plate 7). In this work the style adopted is that of the period of transition from "Early English" to "Decorated." The main piers of the crossing are far lighter in design than is usual in a church of this scale, owing to the absense of any central tower. The architects, Messrs. Dunn & Hansom, have clearly aimed at getting effect more by the use of elaborate decorative detail than by bold, strong lines; witness the wealth of carving in the caps of the columns and the triforium compared with the poverty of shaft and moulding in the columns and arches.

In direct contrast to this is the method used in the choir and sanctuary (plate 8). Here Mr. Garner has used all the means at his disposal to glorify the main arcade, and to carry the eye along simple, bold lines to the vault, abolishing the arches of the triforium entirely and giving every available inch to the splay of the clerestory windows. To aid in this attempt at contrasting the strength and simplicity of his choir with the graceful multiplicity of the transepts, Mr. Garner has made use of a style typical of the transition from "Decorated" to "Perpendicular." He always maintained that this period deserved far more notice than it had hitherto received, on the ground that it was a deliberate reaction against the over-elaborated work of the later Decorated period and a return to the sternness and rigor of the earlier style.

In churches where the presbytery is terminated with a square end opening into aisles and chapels, the treatment of the arches across the eastern wall is the architect's great crux. In many cases, as at St. Alban's, the difficulty has been shirked by erecting a huge reredos which blocks out the entire vista of eastern chapels, a loss in itself sufficient to condemn such a manœuvre. Sometimes, as at Hereford and Chester, there is a single arch, which has the effect of at once reducing the apparent scale of the whole east end. Exeter has two arches, a scheme which seems to bring the whole weight of the eastern wall onto the top of the altar. Salisbury, Wells, and Dore Abbey in Herefordshire are almost the only instances where three arches have been used in this position, and it may not unjustly be claimed that Mr. Garner's use of the triple arch plan is more wholly successful than any previous example.

The first arch of the choir with the first column are, like the transepts, from the design of the earlier architect, but all above the arch has been adapted to the new work. The stalls, throne, and altar are, of course, only temporary.

The altar of the Blessed Sacrament, which stands in the north transept, is visible in plate 7. The reredos in the chapel of St. Isidore of Seville, like the Blessed Sacrament altar, is executed in Beer stone, and is remarkable for the boldness and depth of the sculpture. The central figure represents the patron of the chapel, his brother and sister, SS. Leander and Florentina, being at the sides. The two main panels depict the Council of Toledo, at which St. Isidore presided, and the translation of his relics by King Ferdinand of Castille and his three sons, who had recovered the body from the Moors.

Plate 9 shows the view across the chapels of SS. Isidore and Benedict in to the feretory beyond. The slight clustered columns, so numerous and arranged on such an unusual plan, produce a charming effect and give to the building an apparent

IX. VIEW ACROSS THE CHAPELS OF SS. ISIDORE AND BENEDICT, DOWNSIDE ABBEY

scale far in excess of the actual dimensions. To this the mass of carved detail in screen, altar, and groining contributes not a little, and, when the light is still further tempered by the completion of the series of stained glass windows, it should puzzle even a skilled eye to gauge correctly the measurements of this portion of the building.

The chapel of St. Benedict is illustrated in plate 10. The altar and reredos are from the designs of Mr. F. A. Walters, but the most remarkable feature is the carving of the vault. Every boss bears one or more coat of arms, the series comprising the chief English Benedictine abbeys and priories destroyed by King Henry VIII: these shields will eventually be blazoned in their proper colours.

The numerous stained glass windows give a very fair notion of the progress made in that art during the last thirty years. Unfortunately glass defies the skill of the process engraver more completely than any other material, but it is only fair to record the steady advance shown.

The grotesque drawing, miscalled mediæval, and the "dirtying down" process, supposed to produce an effect of age, are now things of the past. So are the attempts at complete perspective and natural colouring, two elements wholly undesirable in what is, by its very nature, a purely decorative art. It is coming to be recognised, moreover, that the English artists of the pre-Reformation period were following a line of true development when they abandoned the methods of French artists, with their deep colours and elaborate designs, for a simple scheme with few shades of colour and a very large proportion of white glass.

In the English climate, with only a second or third class light, it is sheer folly to treat one's windows as if they were to be illumined with the blazing glare of France or Spain. With us the tendency of architectural development went in the direction of larger windows, white silvery glass, and a blaze of gold and colour on altar, screen, and image, by which was produced a splendour that can hardly be imagined in the churches we see to-day, first white-washed, then scraped, and finally restored into a chilly respectability by successive generations.

It is towards the reproduction of such an effect that the decoration of Downside Abbey Church is tending, but at present, what with a cement floor, blank windows, and temporary furniture, the actual fabric is so bare of colour and clothing that the visitor is obliged to make large demands on his imagination, if he is to realize what the final effect will be.

Sufficient, however, has been achieved already to raise high hopes of a noble completion, and the present generation may trust to those who come after for a worthy maintenance of the high standard established.

XI. REFECTORY, DOWNSIDE ABBEY

X. THE CHAPEL OF ST. BENEDICT
DOWNSIDE ABBEY

CHALICE OF SILVER, SET WITH CARBUNCLES, AMETHYSTS AND MALACHITE. DESIGNED BY F. E. CLEVELAND, MADE BY GEORGE L. HUNT

THE ART OF ILLUMINATION

By Julia DeWolf Addison

IS illumination a lost art, and is it a dead art? To both of these questions I should answer, no. It is not impossible to employ the means used by the early book decorators, nor is it effete to do so. It is quite possible for modern artists to render and execute even more smoothly and accurately than the monks of old. It is also appropriate for many choice volumes, certificates, testimonials, and such things, to be treated in this manner. What, then, is the element which is missing, and why is it that the most gorgeous piece of modern illumination fails to fascinate us with that inexpressible charm which is the main characteristic of early work? I think that what we miss is the *naïve* consecration of the worker — we have the *tour de force* instead of the pious outpouring of endeavor to please the Lord by embellishing His Word. There is in the old illumination a conscientious effort without complete achievement. In modern work there is usually a smug perfection of technique, while there is no religious feeling and none of that tender, shortsighted elaboration of details. It is like the difference between Fra Angelico and Raphael; like that between Van Eyck and Rubens. It is a subtle difference, not easy to define. If it is not felt instinctively, it is not likely that it can be exploited successfully.

It is interesting to look into the conditions of life under which the old monks worked; to try and see what influences were brought to bear upon these pious brothers; and to follow the descriptions of early authorities as to the life in the religious houses, where the recluse monk, in the quiet of the scriptorium, in spite of his seclusion, and indeed by reason of it, was the chief link between the world of letters and the world of men.

In some monasteries the work was accomplished in the scriptorium, a large hall or studio with various desks about; sometimes the north walk of the cloister was divided into little cells or "carrels," in each of which was room for the writer, his desk, and a little shelf to hold his inks and colours. These carrels may be seen in unusual perfection at Gloucester. In very cold weather a small brazier of coal was introduced. When the godly St. Bernard was ill, in his old age, he was unwilling to relax his severe self-discipline even to the extent of having his cell warmed, but his brethren allowed themselves to perpetrate a pious fraud by arranging to introduce hot air through a hole in the floor under his bed!

Cassiodorous writes thus of the privilege of being a copyist of holy books. "He may fill his mind with the Scriptures while copying the sayings of the Lord; with his fingers he gives life to men and arms against the wiles of the devil; as the antiquarius copies the word of Christ, so many wounds does he inflict upon Satan. . . . Man multiplies the word of heaven; if I may dare so to speak, the three fingers of his right hand are made to represent the utterances of the Holy Trinity. The fast-travelling reed writes down the holy words, thus avenging the malice of the wicked one, who caused a reed to be used to smite the head of the Saviour."

When a scriptorium was consecrated, these words were used, and they would be most appropriate words to-day, in the consecration of libraries or class rooms which are to be devoted to religious study: "Vouchsafe, O Lord, to bless this workroom to thy servants, that all which they write therein may be comprehended by their intelligence, and realised by their work." Scriptorium work was considered

equal to labour in the fields. In the rule of St. Fereol, in the sixth century, there is this clause: "He who doth not turn up the earth with his plough, ought to write the parchment with his fingers." In the capitulary of Charlemagne it is written: "Do not permit your scribes or pupils either in reading or writing to garble the text; when you are preparing copies of the Gospels, the Psalter, or the Missal, see that the work is confided to men of mature age, who will write with due care." Some of the scribes were prolific book transcribers. Jacob of Breslau, who died in 1480, copied so many books it was said that "six horses could with difficulty bear the burden of them!" Othlonus of Ratisbon congratulates himself, though in a spirit of humility: "I think proper to add an account of the great knowledge and capacity for writing which was given me by the Lord in my childhood. When as yet a little child, I used . . . without any order from my master, to practise the art of writing. Undertaken in this furtive and unusual manner, and without any teacher, I got into a habit of holding my pen wrongly, nor were any of my teachers afterward able to correct me on that point." This very human touch comes down to us through the ages to prove the continuity of educational experience! The accounts of his activity put us to the blush. "While in the monastery of Tegernsee I wrote many books. . . . Being sent to Franconia while yet a boy, I worked so hard at writing that before I had returned I had nearly lost my eyesight. After I became a monk of St. Emeran . . . the duties of schoolmaster . . . so fully occupied my time that I was able to transcribe only by night and on holidays. . . . I was, however, able to prepare (besides the books that I had myself composed), nineteen missals, three books of the Gospels and Epistles, besides four service books for Matins." After enumerating hundreds of other copies, he concludes the list by saying: "Afterwards old age's infirmities of various kinds hindered me." Surely Othlonus was justified in retiring and enjoying some respite from his labours!

One of the most important monasteries of early times was that conducted by Alcuin, under the protection of Charlemagne. When the appointed time for writing came round, the monks filed into the scriptorium, taking their places at their desks. One of their number stood in their midst and read aloud, slowly for dictation, the work which they were engaged in copying. Thus many copies were made at one time. Alcuin himself passed among them making suggestions and correcting errors. Many different arts were represented in the making of a mediæval book. Of those employed, first came the scribe, whose duty it was to form the black glossy letters with his pen: then came the painter, who must also understand how to prepare mordaunts and to lay gold leaf, burnishing it with an agate, or, as an old writer directs, "a dogge's tooth set in a stick." After him, the binder gathered up the leaves of vellum and put them together under covers with heavy clasps.

It was frequently with a sense of relief that a monk finished his work upon a volume, as the final word, written by the scribe himself, and known as the "explicit," often shows. In an old manuscript in the monastery of St. Aignan the writer has thus expressed his feelings: "Look out for your fingers! Do not put them on my writing! You do not know what it is to write! It cramps your back, it obscures your eyes, it breaks your sides and stomach!" It is interesting to note the various forms taken by these final words of the scribes; sometimes the explicit is a pathetic appeal for remembrance, and sometimes it contains a note of warning. In a manuscript now at Oxford there is written, "This book belongs to St. Mary's of Robert's Bridge; whoever shall steal it or in any way alienate it from this house, or mutilate it, let him be Anathema Marantha!" A later owner, evidently to justify himself, has added, "I, John, Bishop of Exeter, know not where this aforesaid house is, nor did I steal this book, but acquired it in a lawful way!"

A mysterious explicit occurs at the end of an Irish manuscript of 1138: "Pray

CARRELS OF THE ILLUMINATORS
NORTH CLOISTER, GLOUCESTER
CATHEDRAL

A SCRIBE AT WORK

for the soul of Moelbright who wrote this book. Great was the crime when Cormac McCarthay was slain by Tardelvach O'Brian." Who shall say what revelation may be contained in these words? Was it in the nature of a confession, or an accusation of an unrecognised murderer?

A curious example of the explicit is the following: "It is finished; let it be finished, and let the writer go out for a drink." A French monk adds, "Let a pretty girl be given to the writer for his pains." Ludovicho di Cherio, a famous fifteenth century illuminator, has this note at the end of one of his books: "Completed on the vigil of the Nativity of Our Lord, on an empty stomach." Whether this refers to an imposed fast, or whether the scribe considered that the offering a meek and empty stomach would be especially acceptable on this occasion, the reader may determine.

This extract is made from a book in one of the early monastic libraries: "O Lord, send thy blessing upon these books, that, cleansing them from all earthly things, they may mercifully enlighten our hearts, and give us true understanding, and grant that by their teaching they may brightly preserve and make a full abundance of good works."

It is related that, in the monastery of Maes Eyck, while the illuminators were at work, copying Holy Writ, one evening, the devil in a rage extinguished their candles; these, however, were promptly relighted by a breath of the Holy Spirit, and the good work went on. Salvation was supposed to be gained through conscientious writing. A story is told of a worldly and frivolous brother, who was guilty of many sins and follies, but who, nevertheless, was an industrious scribe. When he came to die, the devil claimed his soul. The angels, however, brought before the Throne a book of religious instructions which he had illuminated, and for every letter therein he received pardon for one sin. Behold! When the account was completed there proved to be one letter over! (The nar-

A GERMAN MANUSCRIPT IN BYZANTINE STYLE

AN EXAMPLE OF LATE FIFTEENTH CENTURY WORK, BY MATTEO DI GIOVANNI DA SIENA

rator adds naïvely, "And it was a very big book."

There is great religious zeal shown in the exhortations of the leaders to those who worked under them. Abbot John of Trittenham thus admonished the workers in the scriptorium in 1486: "I have diminished your labours out of the monastery, lest by working badly you should only add to your sins, and have enjoined upon you the manual labour of writing and binding books. There is in my opinion no labour more becoming a monk than the writing of ecclesiastical books. . . . You will recall that the library of this monastery . . . had been dissipated, sold, or made way with by disorderly monks before me, so that when I came here I found only fourteen volumes."

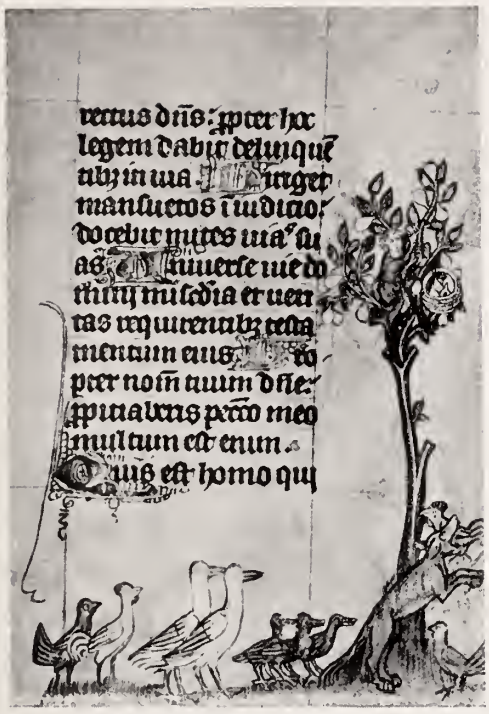
One marked feature in the thirteenth and fourteenth century illuminations is the introduction of many small grotesques in the borders, and these little creatures, partly human and partly animal, show a keen sense of humour, though it is sometimes inappropriately introduced! To-day an artist with a sense of caricature expresses himself through the illustrated papers and other public channels provided for the overflow of high spirits; but the cloistered humourist of the middle ages had only the sculptured details and the books belonging to the church as vehicles for his satire. The carvings on miserere stalls in choirs of many cathedrals were executed by the monks, and abound in witty representations of such subjects as Reynard the fox, cats catching rats, and so forth, inspired generally by the knowledge of some of the inconsistencies in the lives of ecclesiastical personages. The quiet monks often became cynical. In the little church of St. Martin, Leicester, there is a window displaying a surpliced fox preaching to a congregation of geese, with the text, "God is my witness how I long for you all in my bowels."

The spirit of the times determines the standard of wit. At various periods of the world's history men have been amused by differing forms of drollery; what seemed excruciatingly funny to our grandparents does not strike us as being at all entertaining. Each generation has its own humourists and funmakers, varying as much in style as does fashion in dress.

In mediæval times, even while the monk was labouring at his consecrated task, his sense of humour was with him, and must have some expression. The grotesque has always played an important part in art; in the subterranean Roman vaults one form of this spirit is exhibited: but the element of wit is almost absent; it has no subtlety; it represents women terminating in floral scrolls, or seahorses with leaves instead of fins. This same spirit is seen in the grotesques of the Renaissance, where the sense of humour is not emphasised, the ideal in this class of decoration being simply to fill the space acceptably with voluptuous, graceful lines, mythological monstrosities, the inexpressive mingling of human and vegetable characteristics, and grinning dragons supposed to inspire horror.

In mediæval art, however, the beauty of line, the sense of horror, and the voluptuous spirit, are all more or less subservient to a light-hearted buoyancy and a keen sense of fun. To illustrate this point, I wish to call the attention of the reader to the wit of the monastic scribes during the Gothic period. Who could look at the little animals which are found tucked away almost out of sight in flowery margins, without seeing that the artist himself must have taken pleasure in their pranks, intending others to do so? One can picture a gray-hooded brother, chuckling alone at his own wit, carefully tracing a jolly little grotesque, and then stealing softly to the alcove of a congenial spirit, and in a whisper inviting his friend to come and see the satire which he has introduced: "A perfect portrait of the Bishop, only with claws instead of legs! So very droll! And, dear brother, while you are here, just look at the expression of this little rabbit's ears, while he listens to the bombastic utterance of this monkey who wears a stole!"

Such a fund of playful humour can scarcely be found in a single book as that embodied in the Tenison Psalter, of which



EARLY FOURTEENTH CENTURY

LATE FOURTEENTH CENTURY

only a few pages remain of the work of the original artist. The book was once the property of Archbishop Tenison, and is now in the British Museum. On one page a tiny archer, after having pulled his bowstring, stands at the foot of the border, gazing up after the arrow, which has been caught in the bill of a stork at the top of the page. The attitude of a little fiddler who is exhibiting a troop of trained monkeys is hardly surpassed anywhere in caricature.

A quaint bit of cloister scandal is indicated in an initial from the Harleian manuscript, in which a monk who has been entrusted with the cellar keys is seen availing himself of the situation, by eagerly quaffing a cup of wine while he stoops before a large cask.

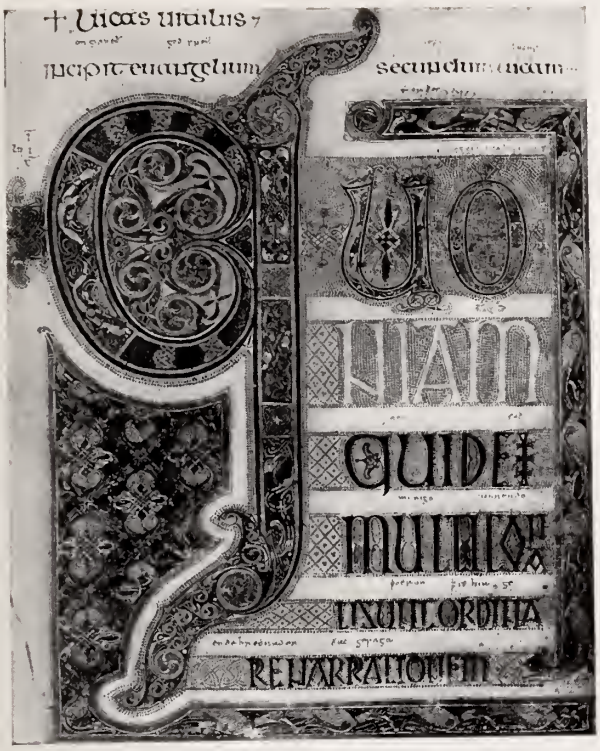
In a German manuscript I have seen, cuddled away among the leaves, in the margin, a couple of little monkeys feeding a baby of their own species with pap from a spoon. The baby monkey is wrapped closely in swathing bands such as one still sees in the early trussing up of European children.

Satire and wrath are curiously blended in a German manuscript of the twelfth century, in which the scribe introduces a portrait of himself hurling a missile at a venturesome mouse that is eating the monk's cheese — a fine Camembert, apparently! — under his very nose. In the book which he is represented as transcribing the artist has traced the words, which may be translated, "Wicked mouse, too often have you provoked me to anger — may God destroy you!"

This quaint naïveté in the works of the middle ages is impossible and perhaps undesirable in modern work. There are certain facts, however, which, if remembered and acted upon, will force the modern illuminator half unconsciously nearer to the qualities embodied in the work of mediæval craftsmen. In the first place, let the technical limitation be observed, which demands the use of burnished gold instead of the more facile fluid article. The difficulties of using gold-leaf on vellum will instantly develop the element of personal experiment and pioneer struggle which supplies half the charm of mediæval work.

There is a class of illumination being taught in Florence, very decorative and delightful, in which, however, this quality is lacking, partly because the main difficulties of the art are overcome by using gold paint upon a gesso ground, which is laid, to be sure, on vellum, but usually on vellum which has been moistened and stretched on a stiff book cover or folio, so that it is a hard surface. The art of burnishing the paint upon this solid mass is a very different proposition from that of burnishing gold-leaf after it has been laid on a slightly raised gesso bed on a flexible sheet of parchment, which must be capable of bending without cracking. If the illuminator will lay down for himself this initial rule: that his gold shall be laid on a size and then burnished according to the ancient method, he will find that his design is limited, that his work will show that subtle sign of a difficult handicraft, and the result will be more like the old work than that of a neat decorator who employs gold paint on a prepared surface. Some people see no difference between table silver which is produced by the usual mercantile processes, and that which is worked by hand by such artists as Arthur J. Stone; some detect no difference between a wood-carving by I. Kirschmeyer and a motive pressed into shape by a Grand Rapids furniture maker. These same people will not notice any special difference between burnished shell-gold and burnished gold-leaf.

I wish to put in a plea for gold-leaf. Let every illuminator learn by experience how to conquer the difficulties which beset him when he undertakes this task. And the difficulties are numerous. First, there are climate and temperature to consider. It was just as necessary to consider these matters in the middle ages as it is to-day; we have ample testimony to this from the artists themselves. Peter de St. Audemar, writing in the late thirteenth century, says: "Take notice that you ought not to work with gold or colours in a damp place on account of the hot weather, which, as it is

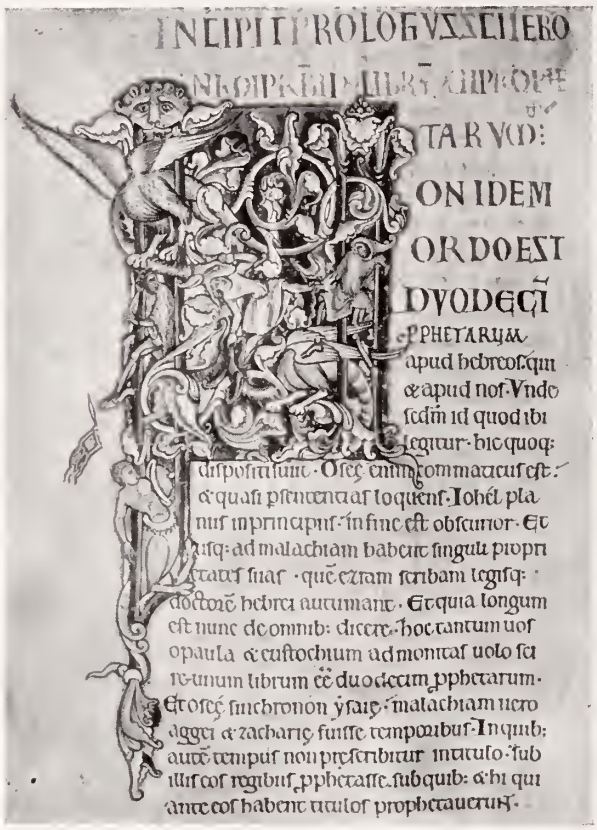


FROM THE "DURHAM BOOK"

FROM A FOURTEENTH CENTURY MISSAL

EARLY FIFTEENTH CENTURY

EARLY FOURTEENTH CENTURY



TWELFTH CENTURY

often injurious in burnishing gold, both to the colours on which the gold is laid, and also to the gilding if the work is done on parchment, so also it is injurious when the weather is too dry and arid, or too damp." John Acherius, in 1399, observes, too: "Care must be taken as regards the situation, for windy weather is a hindrance unless the gilder is in a closed place, and if the air be too dry, the colour does not take the gold well, and if it is too moist, the colour cannot hold the gold under the burnisher." So we see that we are not facing a lost art which has become impossible because of modern conditions; illumination is an art which has always been difficult, even when followed along the best line in the best style, and we simply encounter the same trials which the pious monks set their hearts upon conquering.

Early treatises vary regarding the best medium for laying gold-leaf on parchment. There are very few vehicles which will form a permanent connecting link between these two substances. There is a general impression that white of egg was used to hold the gold; but any one who has experimented with this knows how impossible it is to fasten metal to vellum by white of egg alone. Both oil and wax were often employed, and in nearly all the recipes the use of glue made of boiled-down vellum is enjoined. In some of the monasteries there are records that the scribes had the use of the kitchen for drying parchment and melting wax.

The introductions to the early treatises show the spirit in which the work was undertaken. Peter de St. Audemar commences: "By the assistance of God, of whom are all things that are good, I will explain to you how to make colours for painters and illuminators of books, and the vehicles for them, and other things appertaining thereto, as faithfully as I can, in the following chapters." Peter was a North Frenchman of the thirteenth century.

Of the recipes given in the early treatises on illumination, I will quote a few, for in reality they are all the literature we have upon the subject, and each must experiment and learn for himself which best suits his needs. Eraclius, a writer of the twelfth century, gives accurate directions: "Take ochre and distemper it with water, and let it dry. In the meanwhile, make glue with vellum, and whip some white of egg. Then mix the glue and the white of egg, and grind the ochre, which by this time will be well dried, upon a marble slab, and lay it on the parchment with a paint brush; . . . then apply the gold, and let it remain so, without pressing it. . . . When it is dry, burnish it well with a tooth. This," continues Eraclius ingenuously, "is what I have learned by experiment and frequently proved, and you may safely believe that I have told you the truth."

This assurance of good faith suggests that it was possibly a habit of illuminators to be chary of information, guarding their own discoveries carefully, and only giving out partial directions to others of their craft.

In the Bolognese manuscript one is directed to make a similar sizing from incense, white gum, and sugar candy, distempering them with wine; and in another place,

to use the white of egg whipped with the milk of the fig-tree and powdered gum arabic. Armenian bole is also a favourite ingredient. Gum and rose-water is elsewhere prescribed, and again, gesso, white of egg, and honey. Apparently the chief idea was to make a sticky substance. All of these recipes sound convincing, but if they are tried to-day, the artist has the doubtful pleasure of seeing the carefully laid gold slide calmly off as soon as the whole is quite dry. Especially improbable is the recipe given in the Brussels manuscript: "You lay on gold with well-gummed water alone, and this is very good for gilding on parchment. You may also use fresh white of egg or fig juice alone in the same manner."

Theophilus, the literary monk of mysterious origin, does not devote much space to the art of the illuminator, for, as he is a builder of everything used inside a church,

A MINIATURE OF CATHERINE DE MEDICIS

EARLY FIFTEENTH CENTURY

from organs to chalices and glass windows, and even a frescoer of walls, one does not expect too much on minor details. He does not appear to direct the use of leaf at all, but of finely ground gold, which shall be applied with its size together in the form of a paste, to be burnished later. He says: (after directing that the gold shall be placed in a shell), "Take pure minium and add to it a third part of cinnibar, grinding it upon a stone with water. Which being carefully ground, beat up the clear white of an egg, in summer with water, in winter without water," and this is to be used as a slightly raised bed for the gold. "Then," he continues, "place a little pot of glue over the fire, and when it is liquified, pour it into the shell of gold, and wash it with it." This is to be painted onto the gesso ground just mentioned, and when quite dry, burnished. This recipe is more like the modern Florentine method than any other.

Concerning the gold itself, there seem to have been many means employed for

AN EXAMPLE OF MODERN DEGENERACY

manufacturing substitutes for the genuine article. A curious recipe is given in the manuscript of Jehan le Begue: "Take bulls' brains, put them in a marble vase and leave them for three weeks; when you will find gold-making worms. Preserve them carefully." Still more quaint and superstitious is the recipe of Theophilus for making Spanish gold; but as this is quite unquotable in polite pages, the reader must refer to the original if he cares to trace its manufacture.

There is nothing sadder in the line of æsthetics than to turn from genuine mediæval illuminations to many of the productions of skilful moderns. It is depressing to realise that the French, with their priceless heritage of good taste, and their peerless collection of historic examples of this art, should perpetrate such inanities as the accompanying illustrations, taken from the work of members of the Société des Miniaturistes et Enlumineurs de France. The attempt to modernise the art has led to wayward inventions and hideous combinations of illustration and ornament. In such a nation of decorators it is inconceivable that such bad design should be adopted and treated with such surpassing technical skill. There seems to be absolutely no relation between the idea and its expression, — perhaps a complete lack of genuine religious sentiment may explain these curious conceits in these special instances. It is to be hoped that at some time such men as feel the call of the cloister will take into their monastic retirement sufficient manual dexterity to enable them to send forth from their seclusion some illuminations of Holy Writ worthy of the name, and that artists actuated by the same uncommercial motives that inspired the monks of an elder day may produce again a definite school of illumination which shall be adaptable to modern requirements. Many an altar might be enriched with special volumes acceptably ornamented; there seems to be no reason why those persons who are in the habit of invariably looking for the most expensive form of personal adornment and appointment should not indulge their exclusive tastes by having their devotional books rendered by hand as well as their clothes trimmed with embroideries and laces.

In England there has been some work of this kind accomplished in dealing with favourite poets, and during the nineteenth century a decided movement seemed to be on foot to revive the art. New treatises were written, and little handbooks were published directing the enthusiast where to buy his colours and his burnishers, and all seemed ready for a new lease of popular life. But the methods and the motive were simply those of a passing fad or fashion, and now it is not easy to procure special preparations for pursuing this art. This is perhaps a good sign. Each artist is more nearly reduced to the primal experimental stage, and it may be hoped that good pioneer work will result.

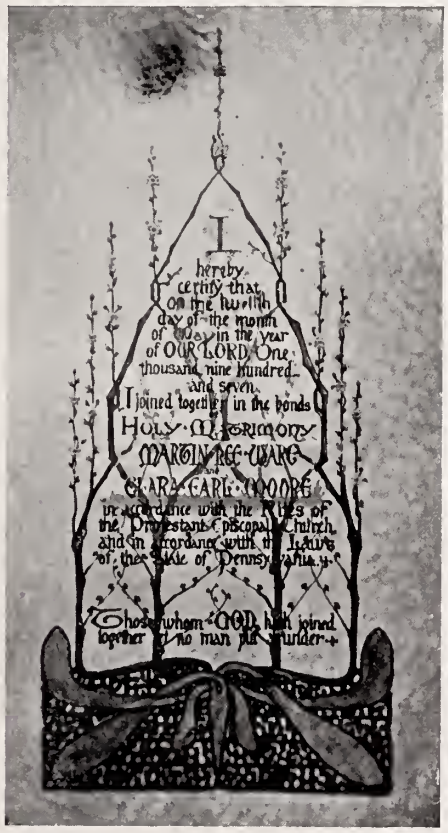
Notable among the English artists who have seriously studied and executed works on a large scale, is Mrs. Traquair, of Edinburgh. Her work shows a technical perfection combined with a rhythmic design, but as the subjects are secular, there

is no demand upon the religious emotions, and the task is therefore chiefly a question of decoration.

This page shows an original decorated page, designed and executed by Miss Rachel Lazarus. The motive used, as explained by the artist, is rosemary, for remembrance, the form of Gothic windows being suggested by its growth. The scheme of colour is as follows: the brown lettering has capitals of vermilion, while purple, green, and gold are used in the painted work. Miss Lazarus is a native of Baltimore, but has studied in Paris, afterwards working with J. & R. Lamb in New York, before opening an independent studio.

There is no reason why any document which is now subjected to the debasing ordeal known as "engrossing" should not instead be blazoned and adorned with colour and fine gold. And, if modern illuminators will recognise the limitations in good design, and not try to introduce separate features of six different centuries on one page, the result may be harmonious

AN EXAMPLE OF MODERN DEGENERACY



A MODERN EXAMPLE, BY RACHEL LAZARUS

and exalted. For both secular and religious purposes this art is as well adapted to the ornamentation of any lettered page as is the art of fresco painting to any wall, or fine needlework to the gown de luxe. Certificates, invitations to great functions, addresses of welcome, testimonials, and such documents as may be presented on a single page, are all admirably adapted to exploit the skill of the genuine illuminator. There is all the difference in the world between an illuminated page and a page simply adorned with water colour conceits and effective modern lettering. A careful study of good historic models of the finest periods is the best preparation for a mind which seeks to innovate. Then the natural sense of fitness, allied to a respectful recognition of law, unhampered by a servile spirit of imitation, will lead finally to a genuine personal expression through these exquisite materials — vellum, gold, and rich colour.

I have had the privilege of examining what is probably the finest piece of Italian fifteenth century illumination in this country. It is a tiny missal owned by Mrs. J. Montgomery Sears, and is executed in the highest perfection of miniature art. The little pictures with which it is copiously illustrated are so delicate in their workmanship that it is necessary to use a glass in most cases to see the technical methods of the artist. The style of the decoration is like that of the choral books, with the flowing leaf-patterns, but it is on a minute scale, the book hardly measuring more than three by five inches. There is one very curious illumination, showing an involved theological conception of the Holy Communion. It represents four persons, at an altar, partaking of the Sacrament from four priests. Those on the right are supposed to be worthy recipients, and those on the left are partaking unworthily. These facts are indicated by the presence, in the air above them, of angels and devils. Over the heads of the worthy ones hover two little angels, each holding a naked soul, presumably of the person below. Over the heads of the wicked ones are seen two devils, bearing two little refractory souls, who are not at all comfortable. These devils have chains which are passed around the necks of their victims, and the worthy participant on the right has part of one of these chains still about him, while a devil above, holding the other half of the chain, is flying off in a disconsolate manner, the person having severed the chain by the act of confession before communicating. Over the wafer which the priest is giving to one on the right is seen a tiny dove, which is so minute that one cannot determine what it is until a lens is used, and then it is seen that the infinitesimal creature has feathers well indicated, and a little black eye. On the wafer which is being offered to one of the unworthy persons is a scorpion, fully represented, with his tail curled up, and yet the size of the wafer on which he is painted is much less than that of the head of an ordinary pin.

With the introduction of printing the art of illumination declined. It was no longer necessary to spend a year on a work which could be accomplished in a day; so the artists found themselves reduced to painting initial letters in printed books, sometimes on vellum, but more often on paper. The personal message of the scribe to the reader was merged in the more comprehensive message of the press to the public.

Once, while examining an old choral book, I was particularly struck with this bygone personal element, made possible by the early craft of book writing. The first pages showed a bold lettering, the sweep of the pen being firm and free. Animal vigour was demonstrated in the steady hand and the clear eye. The illuminations were daintily painted and the sure touch of the little white line used to accentuate the lights was noticeable. After the first, the letters became less firm and true. The lines began to slant to the right, — a weakness could be detected in the formerly strong man. Finally, the writing grew positively shaky — the skill was lost. Suddenly, on another page, came a change. A new hand had taken up the work: that of a novice. He had not the skill or training of the previous worker, but the indecision of his lines was that of inexperience, not of failing strength. Gradually he improved. His colours were clearer and better ground; his gold showed a more glossy surface. The book ended as it had begun, a virile work of art; but during the process of its making, one man had grown old, lost his skill, and died, and another had started in his immaturity, gained his education, and devoted his best years to this work.

The printing press stood for all that was progressive and admirable; modern life and thought hang upon this discovery. But in the glorious new birth was sacrificed a certain indescribable charm which can never be felt again, except by a book lover as he turns the pages of an ancient book. To him it has been given to understand this pathetic appeal across the centuries.

CHRIST CHURCH, WEST HAVEN, CONNECTICUT. CRAM, GOODHUE & FERGUSON, ARCHITECTS

CHURCH MUSIC OF THE FOURTEENTH AND FIFTEENTH CENTURIES

By F. J. Read, Mus. Doc., of Oxford University

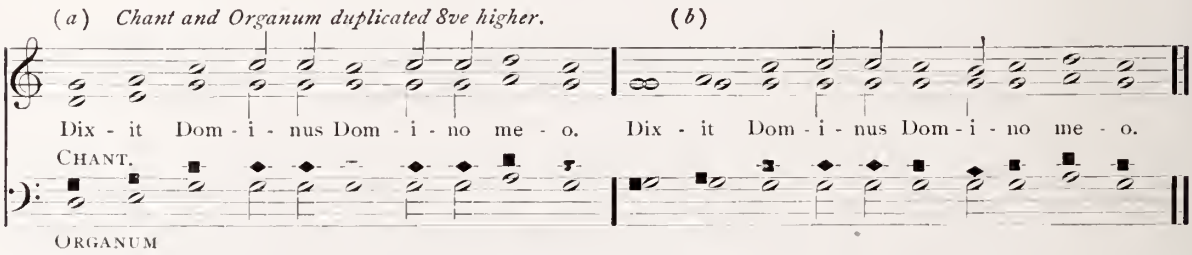
IT is not very surprising that the average lover of music knows little about the methods, the men, or even the music itself, of the fourteenth and fifteenth centuries. He may have some idea of the lines of progress through the earlier centuries, — from the plain unison singing of the primitive Church to the cruder forms of part singing, — and he is probably familiar with many plain-song chants and tunes; but when it comes to the two hundred and fifty years immediately before the Reformation, — when that crude part singing gradually developed into music which we can more or less understand and appreciate, — he, most likely, finds that his knowledge is of the haziest description.

This may not be owing to any indifference on the subject. Many an earnest student has been so perplexed by the conflicting statements and contradictory conclusions of various writers, by the uncertainty as to men's names, when they lived, and what they meant, that he has given up all hope of arriving at any accuracy of detail, and has had to content himself with only a general idea.

It is not easy to transplant ourselves into the atmosphere of even three or four hundred years ago, so that we can understand the music of Tye or Blow; we may admit a peculiar old-world charm and quaintness, but unless we can get some insight into the manners and methods and the limitations of the time we shall probably look upon these old composers' writings rather as " dry bones," possessing merely an antiquarian interest. How much more difficult is it, then, to appreciate rightly the music of the two centuries before that; of which the existing examples are scanty and not easily accessible, and the opportunities of hearing them almost none!

Yet we need not be deterred from attempting to form some idea of the general principles upon which the music of that time was constructed, and of the modifications and innovations which were adopted during that most interesting period, — most interesting, because it was just then that music was gradually extricating itself from the restrictions of the " Old Style," as it was called; and we can trace fairly well the developments which led to the building up of " our glorious inheritance," the English School of Church Music.

The elementary harmony (organum) of the earlier centuries consisted of accompanying voices singing in fourths, fifths, and octaves with the plain-song (a) or, in certain cases, remaining stationary while the plain-song moved (b).



EXAMPLE I

Out of this grew the more varied "discant," in which the accompanying voices sang two or more notes to each one of the plain-song; and the extempore performance of this kind of music was a practice which prevailed for some centuries.

Though theoretically governed by rules which are clearly laid down in the treatises of those times, in practice the singers seem to have been unable to withstand the temptation to indulge in elaborate ornamentation; and complaints arose as early as the twelfth century, when John of Salisbury protested that the service was being profaned by "effeminate inflexions and wanton modulations. The hearer might imagine it a chorus of sirens, in which the performers strove to rival the notes of the nightingale and parrot: sometimes descending to the bottom of the scale, sometimes mounting to the top: so breaking notes, and mixing the lowest sounds with the highest, that the ear is astonished and bewildered." Similar protests occur every now and then, as will be seen later, but we are concerned not so much with the "free lances" as with the recognised systems of these times.

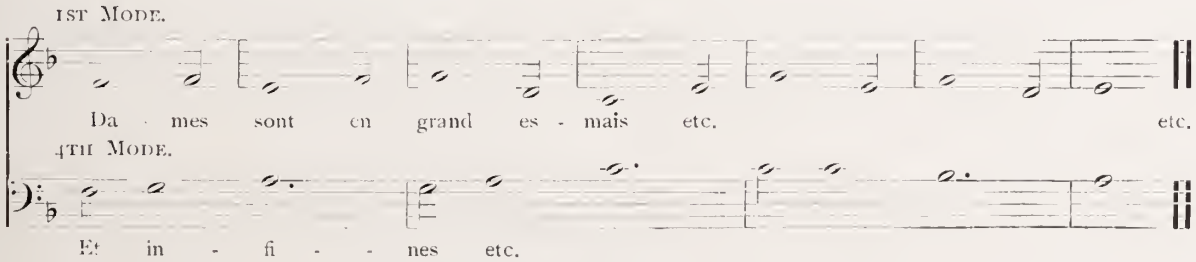
The "old style" of authorised *written* discant, which at the close of the thirteenth century was coming to an end, — or rather was becoming absorbed in the "new style," — was not, as it appears to us, a very simple system. It insisted on everything being in perfect (i. e. triple) time, and there were six (according to some, eight) rhythmic modes in which music might be written: (1) (2) (3) (4) (5) (6)

These modes in themselves are not difficult to grasp, they are simply different kinds of "feet"; but there were complications: the value of a note varied according to circumstances; it depended (1) on the context: a perfect "long" (■) was equal to three breves (■ ■ ■), but if it was preceded or followed by a breve (■ ■ or ■ ■) then it was imperfect, and only equal to two; and so with the other notes; (2) on the mode: ■■■ in the first mode would represent (reduced to modern notes): , in the fourth mode: in the fifth: ; ■ might mean: or and so on. Coloured notes sometimes indicated a change of mode, sometimes that the passage was to be sung an octave higher. Two voices might sing in different modes at the same time.

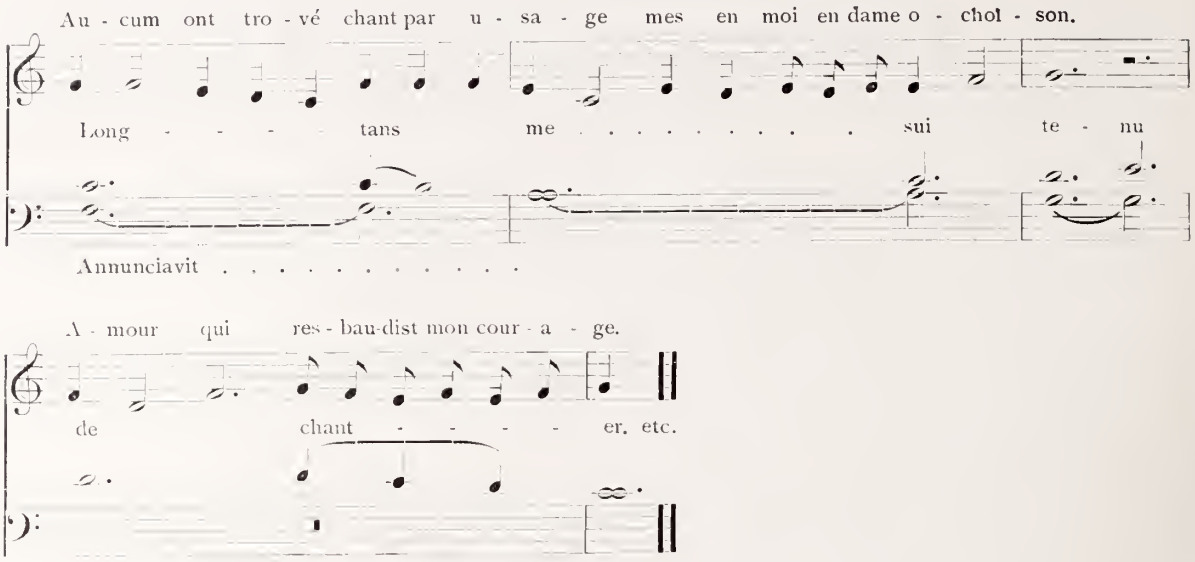
Then there were "points" (a) to make a note *perfect* which was imperfect "by position," (b) to make a note *imperfect* which was perfect by position, (c) to alter the value of the *second* note after the point in order to complete the "foot."

It would seem that under these conditions a singer would need to be not only well up in his work, but very much on the alert, to perform music written on this system with any degree of certainty, and it is not surprising that complaints often arose of inaccuracies and corruptions. All music was built upon at least a piece of a plain-song tune; the intervals which we think the most harmonious — thirds and sixths — were only allowed, like other "discords," between perfect concords and unaccented, etc.

The highest achievement on these lines seems to have been the coercion of familiar melodies, — not always sacred, — into some sort of agreement with a plain-song and with one another, so that they could all



EXAMPLE 2

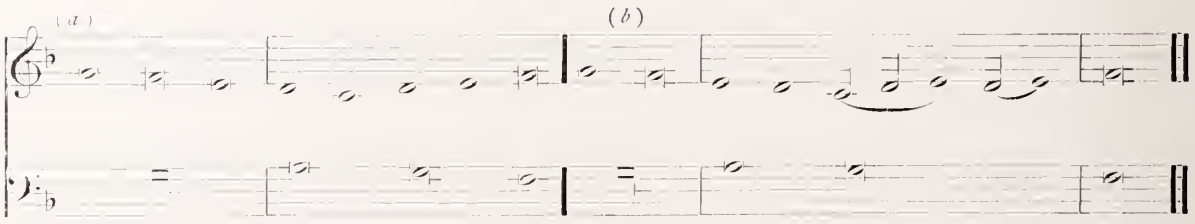


EXAMPLE 3

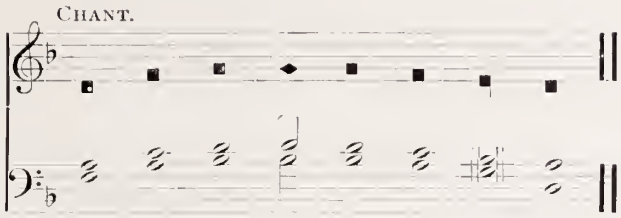
be sung at once. The accented notes were carefully made concordant, while the intermediate ones were apparently left more or less to take care of themselves. Here is an example reduced to modern notation, in which will be noticed the bareness of the chords on the accented beats, — no third being permitted there, — and rather a jumble of notes at the end of the fourth bar.

The "New Style," which was taking definite form about the beginning of the fourteenth century, does not appear at first sight to present any ideas likely to effect a revolution, but the modifications seem to have opened up possibilities undreamt of at the time. The first principal factor was the simplification of the "time-table," i. e. the relative value of the notes; duple time, which in the old style had been discarded, again came into use, and the modes were reduced to two: perfect or triple time and imperfect or duple time. Even then the system was not devoid of complication, for the mode (the division of the long) might be perfect: the long equal to three breves; and the time (the division of the breve) imperfect: each breve equal to two semibreves; or the mode and the time might be imperfect, and the prolatio (the division of the semibreve) perfect: the long = two breves, each breve = two semibreves, each semibreve = three minims.

As, however, the manner of writing was becoming somewhat more definite, all this variety was possible without creating insuperable difficulties for the performers. A most interesting specimen of the music of this date — unfortunately the only important example known to exist — is the Tournai Mass, in which are found the first ornate settings of the Kyrie, Gloria, Credo, and Sanctus; and while some characteristics of the old style remain: the "perfect time," the parallel movement in fifths and octaves, etc., newer elements appear: more use is



EXAMPLE 4



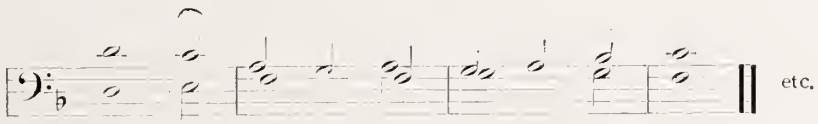
EXAMPLE 5

made of the third and sixth, and the discords are carefully introduced.

The admission of thirds and sixths as harmonious intervals was an important step, and having arrived at this point, the singers seem to have been so pleased with the effect that they harmonised whole passages with them, and by the simple process of transplanting the plain-song an octave higher, so that it came at the top, they were able to have successions of these intervals both together, producing harmony which would not offend the most modern ear, unless by its lack of variety.

This method was known as faux-bourdon, or false bass, — presumably because the lowest part was not what it ought to have been according to the rules laid down by the Church, — and the innovation has been said by some writers to have originated in England, where the people loved to sing tunes in two-part harmony consisting of thirds and sixths. However flattering it may be to have ascribed to us the initiation of so important a movement as the practice of faux-bourdon became, it has to be admitted that so far the assertion has still to be proven. The passage in Giraldus (Bishop of St. David's) upon which the theory seems to have been based, merely says: "The Britons do not sing in unison, . . . but in different parts, . . . and in the north of England the inhabitants use the same kind of symphonious harmony, but in two parts only, the one singing the bass, the other the treble. . . . " Nothing is said about the actual distance between the parts, and no mention is found in English writers of that time of any practice of singing in thirds or sixths; in fact the rules and examples given in various treatises seem to show, that though these intervals were in considerable use in England, they were generally introduced in *contrary* motion, not in parallel.

Still, it seems pretty clear that the English had a distinct liking for these intervals, and when the idea of faux-bourdon, — which carried with it the use of thirds and sixths in similar motion, — was once started, they availed themselves of the possibilities offered to such purpose that the smoothness and grace of the "English Style" became celebrated.



EXAMPLE 6

"It is fayre and meri singing many imperfyte "cordis togeder—as many syxts next after a "eyghth—this maner of singyng is merry to the "synger and to the herer."

Faux-bourdon was not an authorised proceeding, as far as the Church was concerned, though evidently practised extensively, and was not recognised until the end of the fourteenth century, by which time it had become a favourite method of harmonising plain-song in England, France, and Italy. It was definitely excluded from the church service by the edict of Pope John XXII, in 1322, which was primarily directed against the old evil of fanciful ornamentation: Whereas, "the

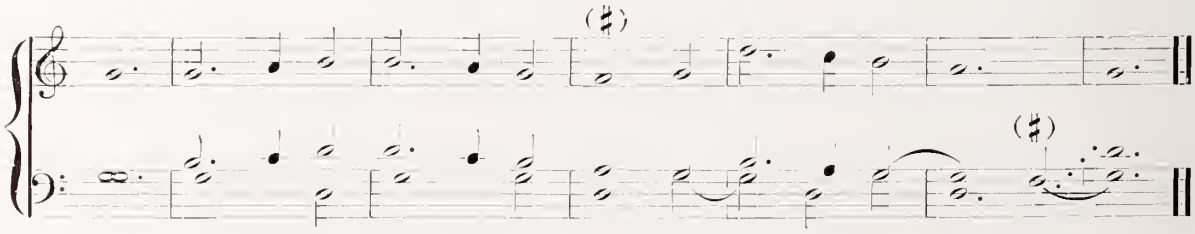
music of the divine offices is performed with semibreves and minims, and every composition is pestered with these small notes: the melodies are depraved with discants, stuffed with upper parts made out of secular songs; the voices are incessantly running to and fro, intoxicating the ear, not soothing it; and consequently devotion, the true end of all worship, is little thought of, and wantonness, which ought to be excluded, increases; . . . therefore, we hasten to banish these methods. . . . Yet, occasionally, upon feast-days, etc., the consonances of the octave, fifth, and fourth may be sung above the plain-song, yet so that the integrity of the *cantus* may be preserved."

Even at the beginning of the next century this edict was still observed at Notre Dame, in Paris, where, according to the Abbé Lebœuf, even *written* discant was only allowed for the exercise of the boys' voices.

Other far-reaching experiments towards the end of this century were, the occasional omission of the plain-song altogether in performance, and the invention of a bass part of more independent movement, consisting principally of the keynote and the dominant. These things bring us almost to the point of "original" composition, — but not quite, for the plain-song was always the basis of the work, even if not actually sung. Yet the two innovations mark a very distinct step: the first left the "composed" parts, in which there must have been a certain amount of original thought, to themselves, producing a piece of music which would have to be judged on its own merits, without considering its relation to a fixed tune; the second implied some conception of the properties of chords founded on fundamental notes as distinct from successions of intervals.

During the fourteenth century, then, we are able to see the gradual emancipation of music from the restrictions of the old rhythmic modes; the enrichment of the harmony by the more free use of the musical intervals of the third and sixth; the occasional transplanting of the tune to the highest part, the performance of music without a "fixed *cantus*," and the invention of a "bass" part. These formed material enough to carry music a long way forward; but there still remained certain features and traditions, some of which do not disappear even up to the time of the Reformation. Composers still clung to the idea of constructing everything upon a known tune, or a piece of one; not a blameworthy practice, of course, but yet one which must carry with it certain limitations; and all music was consequently written in one or other of the ecclesiastical scales, some of which, indeed, remained in use till the seventeenth century.

But in the fifteenth century a process of composition came into favour, which was destined to develop into a practice highly respected and universally cultivated by the best writers even of our own day: that of "Imitation," the art of making the different voices or parts imitate one another, — either strictly or freely. If strict, it was designated "canon," of which the best-known examples are Tallis's tune to the evening hymn, where the tenor sings the same tune as the treble, but four notes later; and Bird's "Non nobis, Domine," where all the voices sing the same tune, the second voice a bar later, and a fourth lower than the first, the third voice two bars later and a fifth lower than the second.



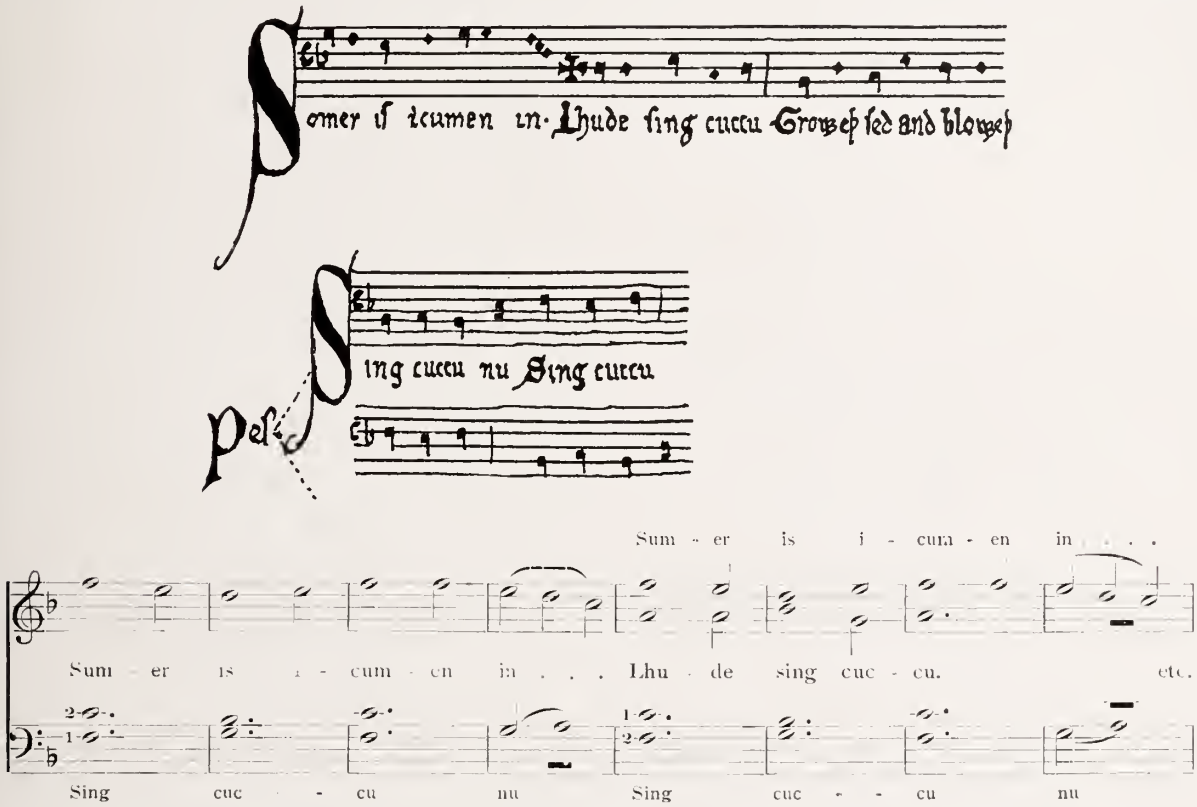
EXAMPLE 7

(Rounds are a familiar form of canon "in the unison" that is, with all the voices at the same pitch.)

It was not a new idea; tentative, fragmentary incidents of the kind occur in earlier music, but it had not been a common device; probably it could not easily be under the old restrictions. But one monumental example, which is the admiration of all musical students, was composed, presumably in Reading Abbey, as early as 1240: the rota, "Sumer is icumen in," a strict canon for four voices, with a "burden" for two bass voices below.

This extraordinary production seems to stand quite alone, for no other composition of the kind has been discovered belonging to anything like so early a date, which in any degree approaches it in excellence of construction and gracefulness of melody. It is possible that if specimens of English part-writing of the thirteenth and fourteenth centuries were not so lamentably few, some more general knowledge of this particular device might be found to have existed before the fifteenth century: for it seems hardly probable that this single famous composition should have sprung into being without many other experiments having been made; but the only known instances during the next one hundred and fifty years are in some simple Italian writings, mostly in two parts, and not of a particularly striking character.

The English School early in the fifteenth century becomes more distinct: we find collections of writings with the composers' names attached, in which some sort of agreement as to methods is evident. There are volumes in the Bodleian Library at Oxford, in the Cambridge University Library, at St. Edmund's College, Ware, and at Modena, Bologna, etc. These compositions are written a good deal on the principles of faux-bourdon, that is to say a more free use of thirds and sixths in similar motion is observable, so that the progressions are gradually becoming what we should call more musical, and there are



EXAMPLE 8

obvious attempts towards a pleasing effect. The English writers had evidently attained a very respectable position, for Martin le Franc, in the middle of the century, ascribed the superiority of the Netherland composers to their having adopted the "English methods."

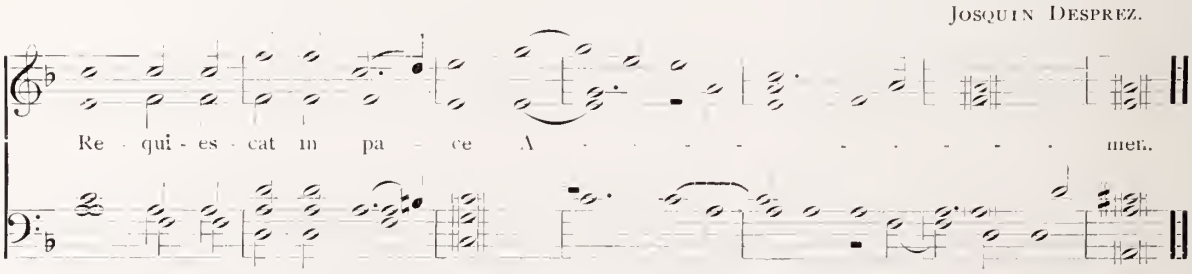
John Dunstable, often spoken of as "the inventor of counterpoint," — a perfectly impossible claim, — was at any rate the chief of a school which included Power, Gervays, Forest, Benet, Bedingham, Stanley, Stowe, Merkham, and Alain, mere names to most of us, but which deserve recording. Dunstable's compositions are remarkable, not only for their suavity and pleasant harmonies, but also for a more definite design in construction, and in one example he adopts a plan which has been made great use of since, the "sequence"; that is the repetition of a phrase at a different pitch, in this case one note higher each time. There was scope for endless ingenuity in these devices, and in course of time the ideas were almost worked to death; indeed then, as in later times, many composers seemed to find more pleasure in setting themselves difficult problems in construction than in producing real music. It is not hard to understand this; these were the lines upon which classical music was to be written, and the more abstruse the problem solved, the greater the achievement. Dufay, however, at Cambrai, and his disciples, some of whom became famous, were combining the "sweetness and freshness of the English style" with their own methods, and were proving to the world that mechanical ingenuity and artistic charm could go hand in hand, — that music could be written which possessed both; they were also gradually realising the force of pure harmony, — plain chords, and the beauty of the ionic mode, our own major key. Even when the composition was nominally in one of the other modes a strong tendency to dwell on the major key is often found, as in the following few bars, which also exemplify the growing use of purely consonant harmonies.

The English were slow to grasp the significance and importance of this new movement; Tinctoris, about 1480, says, "The moderns have discovered much that is new, while *their former teachers* continue composing in their old style." Specimens belonging to the end of the fifteenth century show that the continuous plain-song subject was almost entirely given up, and the voice parts were therefore more free in their movement; but the writers seem to have adopted no system in its place which would give cohesion and form to the composition, neither the canon nor imitation, nor the plain harmonic passages of their contemporaries over the water.

There are many names of writers, some of which we know: Fayrfax, Davy, Browne, Cornysh, Banister, Turges, Philypps, Newark, Sheryngham, Tudor, and others, most of whom seem to have avoided the Netherland methods, and relied upon the interest of their counterpoint alone.

In the fifteenth century the chief points to notice seem to be the cheerful admission of the principles of faux-bourdon by the English into their written discant, their evident excellence in that style, and influence on their continental contemporaries; the development of imitation and canon by the Netherlanders, a device tardily adopted by the English (but afterwards

JOSQUIN DESPREZ.



EXAMPLE 9

— in the time of Elizabeth — carried by them to a point as high as, if not excelling, any other writers) the approaching recognition of the major key and of the beauty of pure harmonies.

Extemporaneous discant still went on, and the singers who practised it still came in for occasional and sometimes rather severe castigation. The excellence — or otherwise — of the performance is variously estimated: Antoninus, fifteenth century, says, "Fugues, Inversions, Points, Imitations, and Divisions were carried on by a number of dissimilar parts, all singing different words, from which no more sense could be extracted than from a pack of hounds in full cry;" and Morley, sixteenth century, says, "As for singing upon a plain-song, it hath been in times past in England (as every man knoweth) the greatest part of the usual music which in any churches is sung. Which indeed causeth me to marvel how men acquainted with music can delight to hear such confusion as of force must be amongst so many singing extempore. But some have stood in an opinion which to me seemeth not very probable, that is, that men accustomed to descanting will sing together upon a plain-song without singing either false chords or a forbidden descant one to another, which till I see I will ever think unpossible." Rousseau on the other hand avers that "there are musicians so well versed in this kind of singing that they lead off and even carry on fugues extempore, when the subject will allow it, without encroaching upon the other parts, or committing a single fault in the harmony," and Martini tells us that he heard this kind of harmony in four parts sung in great perfection in the church of St. John Lateran, Rome, in 1747. So we must suppose that there always have been, as there are in these days, good choirs and indifferent ones: or else these estimable writers must have regarded the matter from very different points of view.

It was not till early in the sixteenth century that the Netherland methods obtained full admission into the English compositions; and here we come to some of the greatest names in the whole list of English church musicians: men whose music we still listen to with admiration and reverence, whose music will probably endure for all time, or at any rate for as long as the Church cares for music which is good, dignified, and devotional.

Christopher Tye, born about 1500, chorister and afterwards lay clerk of King's College, Cambridge, shows a complete grasp of those methods, and as at the same time his natural instinct provided more graceful subjects and smooth progressions, there is the freshness and suavity about his music which is more discernible in the English compositions of the time than in others. In one at least of his early Masses he takes a popular tune as the backbone of his structure, but in his later writings he relies entirely upon "imitational" work and occasional passages in pure harmony. It is generally conceded that he quite equalled and in some respects surpassed those whom he took for his models. He was called to the chapel of Henry VIII about 1537; he became a staunch Protestant, and it is believed resigned his position in the reign of Mary. For Edward VI he began a metrical version of the Acts of the Apostles, which he set to music in contrapuntal style. Here is the beginning of the fourteenth chapter:

> "It chanced in Iconium
> As they oft times dyd use,
> Together they into dyd cum
> The Sinagoge of Jews."

Two years after Elizabeth's accession he took orders and gave up composition, not, however, before he had established a distinctive style which may be fairly characterised as English: for while his earlier Masses exhibit the same features as the continental school, his Reformation music seems to have taken a more definitely English form along with the use of English words.

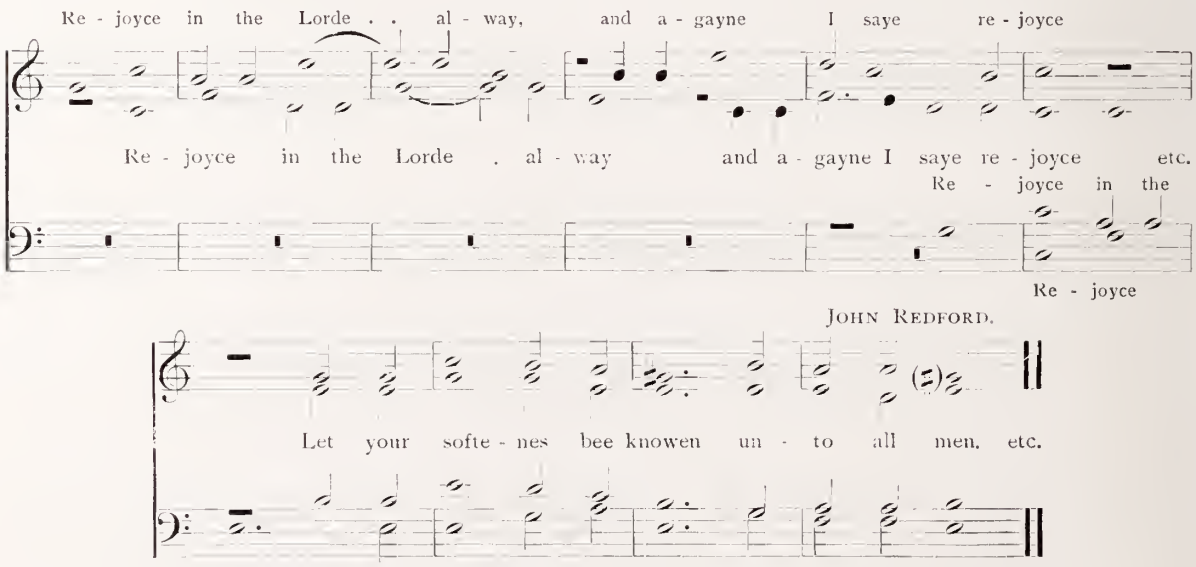
Thomas Tallis, born about ten years later than Tye, is a musician whose name is a household word with all of us. It is not a little wonderful that something or

other written by this man three hundred and fifty years ago is to be heard almost daily even now in our cathedrals and churches, and is as familiar to us, and as much loved by us, as it has been at any time. Who can listen to his responses, his anthems, or his evening hymn tune without being moved at the thought that here is music which has been sung for over three centuries, and still cannot be surpassed? He was called to the chapel of Henry VIII from Waltham Abbey, where he had been organist, about 1540; he retained his position through the reigns of Edward VI and Mary and to 1585 in Elizabeth's reign, when he died. Two of his motets, "Audivi media nocte" and "O bone Jesu" and Tye's six-part Mass are generally considered to be the finest examples of English pre-Reformation music.

When the prayer book was "done into English" the music was arranged by John Marbecke in accordance with the principles laid down by Cranmer: "In mine opinion the song that shall be made thereunto would not be full of notes, but, as near as may be, for every syllable a note." "The Booke of Common Praier" noted was published in 1550, and the music which Marbecke set to the service remains in use to this day. He was a chorister of St. George's Chapel, Windsor, and afterwards one of the organists. He narrowly escaped the stake under the Six Articles, — in fact Fox's Acts and Monuments at first included him among those who were burnt at Windsor, but in the second edition (1583) Fox corrects the mistake, "He is not yet dead, but liveth, God be praised; and yet to this present singeth merrily and playeth on the organs." It was to Marbecke's notes to the responses that Tallis wrote his immortal harmonies, which still find their way to our hearts as no others — and many others have been written — seem ever likely to do.

The compositions of Tye and Tallis are comparatively easy of access, so we give a few bars of an anthem by Redford, organist of St. Paul's, at the beginning of the sixteenth century; which will exemplify both the use of imitation and plain harmonies.

The foregoing has almost entirely related to the different manners of treating the parts of the church service which were usually sung to harmonised music. With regard to metrical hymns (anything like a complete account would fill many pages) it will be readily understood that the ancient Latin hymns and the earliest in the language of the people were sung to tunes which differed very little, if at all, from other plain-song melodies; of such character were the French carols of the



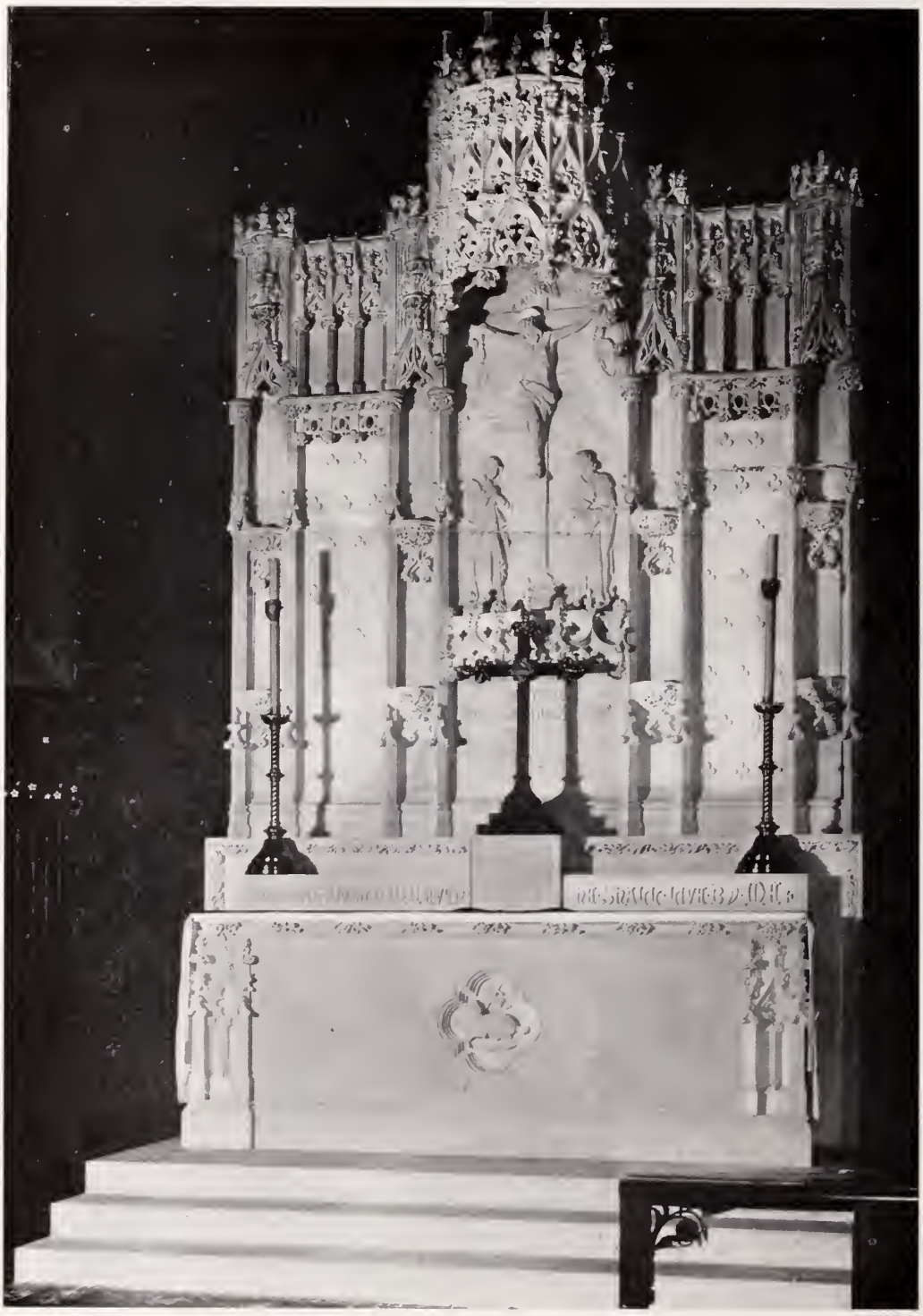
EXAMPLE 10

eleventh and twelfth centuries: "Etendes tout à cest sermon," for St. Stephen's day, "Bon Chrestien, que Dieu conquist," for St. John's day, etc.; and the Italian "Laudi Spirituali" of the fourteenth century, among which is the well-known "Alla Trinita Beata"; no harmonies are given and they were no doubt sung in simple unison; but some of the early English carols and hymns in the British Museum have a second voice part: "Jesu Cristes milde moder," early fourteenth century, "Hayl, Godys Sone," early fifteenth century, etc. The Reformers, of course, made great use of hymns and metrical psalms, and to many of these were set adaptations of plain-song tunes, but Luther in his "Geystliche Lieder" provided some original ones, two, at any rate, of which are well known to us. Coverdale's "Goostly Psalmes and Spirituall Songes," founded on Luther's book, and copying half the tunes from it, and metrical versions of the Psalms soon followed, and in one of these books (1560) first appears Tallis's canon before mentioned, set to "God grant with grace He us embrace."

At this point our cursory review of pre-Reformation music naturally comes to an end; imperfect though it be, it may not have been altogether without interest to trace its evolution from what appears to us very crude beginnings, to realise in some degree through what difficulties it worked its way: the persistency with which the "rulers" clung to bare and ungainly intervals and progressions; the complexity of the old rhythmic systems; the reluctant admission of any new departure; the unpoetic devotion to ingenious puzzles; all these things, insisted on by men of learning in evident sincerity, proved in the end futile obstacles in the path of progress.

The period which we have been considering is one, as was said at the beginning, which is not free from some obscurity, for the existing remains are scanty. How much more clearly we might have been able to follow the growth of English music if the manuscripts of the abbeys and monasteries had been preserved, we can easily imagine; and if Waller's soldiers had not at Winchester "rudely plucked downe the table and brake the rayle, set it on fire, and in that fire burnt the Prayer Books and all the singing books belonging to the Quire," or at Chichester torn up all the choir books and stabled their horses on them, and if the same story had not to be told of nearly every other cathedral and church. As it is we can only make the best we can of the fragments which have somehow escaped destruction.

From all these struggles, however, it was ordained that the "divinely approved handmaid of religion" should emerge chastened, but purified and spiritualised, so that "sober, discrete, and devout singing, music, and playing of organs in the church" might ever "move and stir the people to the sweetness of Godis word, the which is there sung; and by that sweet harmony both excite them to prayer and devotion, and also put them in remembrance of the heavenly triumphant Church, where is everlasting joy, continual laud, and praise to God."



ALTAR, ST. LUKE'S CHURCH, GERMANTOWN, PENNSYLVANIA. DESIGNED BY GEORGE T. PEARSON. EXECUTED BY J. FRANKLIN WHITMAN COMPANY

SELBY ABBEY

THE burning of Selby Abbey, while a very great catastrophe, was hardly of the vast import alleged by the newspaper correspondents. In itself it was a noble building, though not to be matched with any other of the abbeys that were taken over by the "Scourge of England" and transformed into cathedrals, while it was no more to be compared either in history, associations, or intrinsic beauty with at least sixty of its fellows that were utterly destroyed by the same hands in order that tyranny might live. With Romsey and Sherborne it was the finest of the abbeys that have endured as parish churches: was and is, for it now appears that no essential part of the loss is irreparable. The nave has suffered no injury apart from the destruction of the roof; the north transept and "Latham Chapel," the latter recently transformed into an organ chamber, will need thorough rebuilding, but this involves the loss of no notable work; the tower walls are intact, and the south transept was non-existent, having been destroyed when the spire fell early in the eighteenth century. The choir suffered most, but even here the only serious harm came from the chipping and "spalling" of the lower courses of the piers: the ceiling was only a false vault of wood, the great and splendid east window was saved through the exertions of the firemen, and the carving of the caps and corbells is evidently unharmed. Of course all the choir fittings are gone, but they were all of modern date, though good in themselves. Of course the abbey is a complete wreck, and at least $200,000 will be needed to put it in shape again, but it is a great mercy that this sum will be expended, not in hopeless imitations of inimitable work, but in the replacing of what had little historical, archæological, or — except for the modern choir fittings — artistic value.

Had the destruction been complete, the archæological loss would have been great, for the nave was curious and unique, affording as it did some of the earliest hints of the origin of several finally accepted forms, while the choir, of a northern type of fourteenth century Gothic, was beautiful in its proportions and its ornamentation. The chief charm of the abbey, at least to the casual visitor, lay in the exquisite colouring of its exterior: here walls and roof were all of a thin, silvery gray, singularly cool and luminous; indeed as a piece

SOUTH VIEW, BEFORE THE FIRE

VIEW OF SOUTH SIDE AFTER THE FIRE

CHOIR AND ALTAR, AFTER FIRE

of colour Selby was almost in a class by itself.

To the townspeople the fire must have been a thing of terror and dismay, for actually the abbey was the only beautiful thing in a singularly unattractive village. Usually the monastic remains of England find some kinship in their surroundings, even though they may now stand crowded in the midst of modern erections; but Selby and its neighbour, Howden, are hopeless, utterly. This the townsfolk seemed to feel, for of late they have developed a vast pride in their one treasure, and have given their money generously towards the rehabilitation that, even then unfinished, has been utterly swept away.

Fortunately for them, and indeed for the world which can ill spare beauty of any kind, the fire has aroused wide sympathy, and, as well, material contributions, so that the work of restoration will begin at once and, we may hope, go on to a nobler completion than would otherwise have been possible. If funds are forthcoming, the south transept will be rebuilt, the missing upper stage of the tower erected again, and there is even talk of a stone vault for the choir in place of the wooden makeshift that played so large a part in the destruction. In fact it may be that what seemed a terrible catastrophe may in the end turn out a material blessing.

The fire caught in the midst of the new organ and was due to carelessness of a criminal workman pottering around with candle-ends. One of the best descriptions we have seen of what followed appeared in the Sheffield *Daily Telegraph*, and we quote several paragraphs.

"It was thought that the fire would confine itself to the east end in which it had broken out. The great, square Norman tower, now all black from the fire, divides the church in two. People hoped the tower would bar the progress of the flames in the roof. But nothing could stop them. They roared and rushed everywhere like fiends which delighted in their work of destruction.

VIEW ON WALLS OF CHOIR

Says an eye-witness: "How awful the interior looked in its bloody blaze. Lurid lines were creeping, now running, along the roof towards us. The ceiling was falling. Down came the burning red-hot planks with a crash. Steam, smoke, and fire — what a sight.

"Some one said, 'The font; let's save the font.' They could not uproot the old Saxon font, but they strained all their energies to save the cover suspended over it. A policeman mounted a ladder and tried to cut through the wire supporting it. His knife was not strong enough. Some one fetched a big pair of scissors, but they were no better, and back went the policeman to hack through the wire with his knife. Another man hurried away to an hotel and returned with some wire-cutters. With these the wire was soon cut through, and so the font cover was saved. This is characteristic of efforts that were made throughout the night; but church fittings are not so easily moved and workers were overawed by the terrible spectacle of the burning abbey."

INTERIOR OF NAVE

VIEW ON WALLS

Said one man who was early on the scene: "The flames roared through the building as they would through a great funnel. Everything went like tinder. Nothing could stop it. Great oak beams burned as freely as matches. It was a magnificent as well as an awful sight. The lead roof glowed like a furnace as it melted. Everything seemed to favour the fire. It was a beautifully clear, starlight night, frosty, with a fairly strong wind blowing and carrying the flames right along the roof. When the whole place was ablaze it was the sight of a lifetime."

Fire brigades were summoned from Leeds and York to help the Selby brigade. They arrived with every possible speed, so much so that one of the Leeds horses fell dead as soon as it reached the river bank, where the engines took up positions. The brigades worked their hardest throughout the night. The members were often exposed to great danger from falling beams as they tried to arrest the progress of the flames. But they were no match for the fire. Their jets of water hissed in the fire, but the flames swept on until every vestige of roof had gone.

It was the work of the brigades, however, which saved some of the beautiful stained glass windows and the ancient oak doors. The magnificent west window has hardly been damaged at all, and even the east window does not appear to be so much injured as might have been expected. Some of the glass in this window was placed there in the early part of the fourteenth century.

VIEW OF CHOIR

ALTAR AND REREDOS BEFORE THE FIRE

THE FAMOUS EAST WINDOW

But the beautiful old screen, the magnificent choir stalls, and the reredos have been completely consumed. It is only about twelve years ago that the choir was restored at a cost of about £14,000 under the direction of Mr. J. Oldrid Scott. Thirty years earlier that gentleman's father, the late Sir Gilbert Scott, carried out the restoration of the nave.

There were eight bells in the tower. Some of them partially melted, owing to the intense heat. Three of them fell to the floor of the church with a crash as the flames ate their way through the great oak beams on which they were hung. Others came down later in the day.

The scorched clock stopped at seven minutes past two. It worked steadily on for two hours, ringing out the quarters as they passed, until the flames climbed up to its lofty home and silenced it forever. It was provided only a few years ago at a cost of £400.

The church was dedicated to St. Mary and St. Germanus, and was built during the late Norman or transitional period at the end of the eleventh century. The Abbey of Selby was a powerful and famous Benedictine monastery. The abbot wore a mitre, and therefore had a seat in the royal councils of the nation. Little of the monastic buildings except the grand church remains. The church consisted of a nave, choir, lady chapel, a central tower, and northern transept. Norman central towers were usually low, rising but little above the roofs. The builders of subsequent ages frequently tried the strength of the Norman structures by adding to the height of the tower, or erecting a spire. This has frequently caused disaster and many central towers have fallen, causing mighty destruction to choir or nave or transept. The upper part of Selby tower fell in 1690 and destroyed the south transept, which has never been replaced. Twelve years after its fall, the tower was rebuilt and raised to its former height. However, the restorers of 1902 took down the upper part and left only the Norman portion standing. The choir is early decorated work, and was restored only a few years ago. The east window was filled with early fourteenth century glass and has happily escaped destruction. It is a very fine and beautiful window. The upper part contains a representation of the last judgment and the lower is occupied by one of the curious "Jesse" trees, showing the genealogy of our Lord from the Patriarch. The church contained some famous historic monuments, which must have suffered terribly from falling roofs and burning timbers.

The sum of £50,000 will be needed for the restoration, £13,000 had already been raised in a few days after the fire. American admirers of Selby and other minsters of Great Britain may wish to contribute to this fund, and the editor of this magazine, or the consulting editor for Great Britain and Ireland (the Rev. P. H. Ditchfield, Barkham Rectory, Wokingham, England) will be glad to forward all contributions.

SAINTS AND THEIR SYMBOLS

Iconography for July

By The Rev. P. H. Ditchfield, M.A., F.S.A.

July 2

"Visitation of the Blessed Virgin Mary." (R. & E. K.) We commemorate on this day the acknowledgment of the coming Saviour by the unborn infant of Elizabeth, when the Virgin sang the Magnificat, and the day of grace was about to dawn upon the world. Many artists have depicted the Visitation,— Bernardino, Luini, Giotto, Sodoma, Pinturicchio, Albertinelli, Rubens, Rembrandt, and many other masters. The symbols of the Virgin have already been enumerated.

July 4

"Translation of St. Martin, Bishop of Tours and Confessor." (E. K.) Cf. his festival, November 11th.

July 5

"St. Palladius, Bishop." (S. K.) A.D. 431. Pope Celestine sent him to preach to the Scots, by which name at that period the natives of Ireland were known. Some writers say that he sojourned for a time in Ireland; but others say that he was driven by storms to Britain and died in Scotland. We know no emblem or artistic presentment of the saint.

July 7

"Translation of St. Thomas of Canterbury," Martyr. (R. K.) Cf. his festival, December 29th.

July 8

"St. Elizabeth," Widow. (R. K.) A.D. 1336. This holy lady was queen of Portugal, and she is represented in art as a nun of the third order of St. Francis. She bears roses in her hand or in her lap, and in commemoration of her charity a beggar is sometimes shown near her.

July 10

"Seven Brethren and SS. Ruffina," etc., Martyrs. (R. K.) The seven brethren were the children of the holy St. Felicita, and were named Januarius, Felix, Philip, Sylvanus, Alexander, Vitalis, and Martial. They were martyred A.D. 150, and have often inspired artists to record their suffering and their heroic mother's sacrifice. Felicita was a Christian lady who taught her children the sacred truths. She was summoned before the prefect, and exhorted to spare the lives of her children by inducing them to renounce their faith. She exhorted them to constancy, and beheld their torture and death, a fate which she shared with them four months later, being thrown into boiling oil and then beheaded. The sword is the emblem of the brave mother, to which is added the palm. Raphael represented her in a cauldron of boiling oil. In a manuscript Book of Hours she holds a sword with the seven heads of her children on the blade. In the Vatican museum there is a fresco taken from the Catacombs showing the saint and her children grouped about her, and there are many other paintings of her and her doomed sons.

"SS. Ruffina and Secunda," Virgins and Martyrs, who also are commemorated on this day, were martyred A.D. 257. They met their deaths by drowning. An old engraving represents them as being thrown into the Tiber, and Callot depicts them floating in the sea, a weight being attached to their necks.

SS. JOHN GUALBERT AND BERNARD, BY PERUGINO

July 11

"St. Pius," Pope and Martyr. (R. K.) A.D. 157. He was martyred under the rule of Antoninus Pius. The Hermas who wrote the "Shepherd" is said to have been his brother. The Sarum martyrology styles him St. Pituouse, and states that he "ordeyned eester day to be kepte always upon the sondays." His symbol is an oval with the sacred monogram.

July 12

"St. John Gualbert," Abbot and Confessor. (R. K.) A.D. 1073. He was the founder of the famous abbey of Vallombrosa, in Tuscany, and in a volume of offices he is represented clothing his monks. In a missal of his abbey of *Vallis Umbrosæ*, he is shown standing on the devil with a cross and T staff set on the devil's head. The sacred image from a crucifix is seen in Callot's representation, bending forward to him, and a picture of our Saviour in his hand is given as his emblem in the *Die Attribute*. In the accompanying illustration from the painting of Perugino he appears in conjunction with St. Bernard.

July 13

"St. Anacletus," Pope and Martyr. (R. K.) A.D. 107.

July 14

"St. Bonaventura," Bishop, Confessor, Doctor. (R. K.) A.D. 1274. He was well named "the Seraphic Doctor." Holy he was and learned, and few men exercised greater influence than did he in the thirteenth century. His original name was John of Fidanza, a Tuscan, and in consequence of a vow which his mother had made on his being delivered from a dangerous sickness by the prayers of St. Francis, he entered the Franciscan order. "*O buona ventura*," exclaimed St. Francis. Hence his name. He studied under Alexander de Hales, an Englishman. He was professor of theology at Paris, and cardinal-bishop of Albano. He declined the archbishopric of York, *timens pelli suæ*, foreigners not being very popular in England, and might have attained to the papacy, but for his own unwillingness. He was a friend of Thomas Aquinas, who asked him one day for a sight of the books from which his learning had been derived. Bonaventura answered by pointing to the crucifix. He frequently appears in art, kneeling before a crucifix which darts light upon him, evidently an allusion to the heavenly source of his wisdom. Piero di Cosimo Roselli in his picture at the Louvre shows him attired as a bishop, holding a cardinal's hat. As a Franciscan holding a pyx, with the Blessed Sacrament over his head, holding a monstrance, receiving the Holy Eucharist from an angel — these are some of the ways in which artists have loved to represent him.

July 15

"St. Swithin," Bishop and Confessor. (E. & R. K.) A.D. 964. Many legends have gathered around his name, so that it is difficult to realise him as a historical personage, but he was a very famous

THE VISITATION
BY GHIRLANDAJO

and important man. Bishop of Winchester, tutor of King Egbert's son, Ethelwulf, the guide and councillor of the king, and the director of the spiritual affairs of the English nation, few men were greater than this saint. Of him the Golden Legend says, "If any church fell down or was in decay, he would anon amend it at his own cost; or if any church were not hallowed, he would go thither afoot and hallow it. For he loved no pride, nor to be praised nor flattered of the people; which in these days be used overmuch, God cease it!"

July 16

"Blessed Virgin Mary" of Mount Carmel. (R. K.)

July 17

"St. Osmund," Bishop, Confessor. (R. K.) A.D. 1099. He was Bishop of Salisbury, a great name in the history of the Church of England in the twelfth century, who made a great attempt to introduce uniformity in the Church by drawing up the Sarum use. He is sometimes represented holding the book of the Sarum use in his hand.

July 18

"St. Camillus de Lellis," Confessor. (R. K.) A.D. 1614. In the Nuremberg book (1725), entitled *Columna Militantis Ecclesiæ*, he is represented visiting the sick. He was in his youth a wild soldier, but was converted and spent the rest of his life in humble penitence and in visiting the afflicted in the Roman hospitals.

July 19

"St. Vincent de Paul," Confessor. (R.K.) A.D. 1660. There is no region in the world which is not full of the labours of St. Vincent de Paul. The love of his fellowmen, his far-reaching charity, his spiritual reformation of both laity and clergy, have left their impress and influence in many lands. He was born in France, and lived the life of a shepherd. God called him. He was captured by pirates, and sold as a slave in Barbary. He escaped to Rome, and then returned to France and was soon employed in the work of conducting missions and retreats. All candidates for ordination were required to attend the Saint's College des Bons Enfants. He induced great ladies to visit the sick, to teach girls their catechism, and founded the congregation of Sisters of Charity. Convicts condemned to the galleys, artizans, soldiers, beggars, were all brought under his influence, and received into hospices. There is the church dedicated to him in Paris, where there is a figure of him surrounded by Sisters of Charity, and in many other Parisian churches he appears holding an infant in his arms, while the sisters are at his feet. Ransomed slaves kneeling around him, and poor people listening to his words, are some of the emblems with which artists have loved to surround the saint.

July 20

"St. Jerome Emilian," Confessor. (R. K.) A.D. 1551. It is well that this saint should follow St. Vincent de Paul in the order of commemoration. He had the same love for the needy, sick, sin-stained, and suffering, and accomplished at Venice and in northern Italy some of the same kind of work which St. Vincent did at Paris. A Venetian nobleman by birth, he was taken prisoner in war and cast into a dungeon. A chain and ball are given as the emblems of the saint. On his return he set himself to rescue destitute orphans, and to care for the incurable sick folk. He founded an orphanage at Brescia and a home for fallen women at Bergamo. He went about the villages teaching, and died from an infectious disease caught from a poor person whom he was visiting. The Nuremberg book shows him delivering a possessed child, holding a chain in his hand, and the Blessed Virgin Mary with the Holy Infant appearing to him.

"St. Margaret," Virgin and Martyr, of Antioch. (E. K.) A.D. 275. She was the daughter of a pagan priest who, when he discovered that she was a Christian, cast her off. She was brought up by her old nurse and tended sheep. She was very

beautiful and was beloved by the heathen prefect, who, finding that she was a Christian, placed her in prison. There she was beset by spiritual temptation, Satan appearing to her in the form of a dragon. This dragon is her emblem, and on many English rood-screens she is represented piercing a dragon with a long cross, or trampling upon it. The dragon sometimes lies chained at her feet, a symbol of her conquest over the evil one.

July 21

"St. Henry," Emperor, Confessor. (R. K.) A.D. 1024. Henry, second king and first emperor of Germany, was a pious and godly prince, who would have preferred a monastic cell to a kingly palace, but evaded not the responsibilities of sovereignty, and held the sceptre firmly, and was renowned for his sanctity. His wife, Kunegunda of England, was also canonized. In Mancini's picture of St. Henry in the Pitti Gallery, he appears with her holding a lily. He founded the see of Bamberg, and therefore appears holding a model of the cathedral in his hand. He promoted monastic rigour and in many ways benefited the Church of his age. Burgmaier gives as his emblem a globe with a dove resting upon it, and Bart. de Bruign a church and a sword, while Callot shows as his symbols a church and a palm, devils flying in the air.

July 22

"St. Mary Magdalene." (E. & R. K.) Art has always recognised that Mary Magdalene was the penitent who washed the feet of the Saviour with her tears, and wiped them with the hairs of her head. We cannot enter upon the vexed question as to whether she was the same person as Mary of Bethany, the sister of Martha and Lazarus, or whether the penitent Mary, Mary Magdalene, and Mary of Bethany were three distinct individuals. Artists, in accordance with the ancient belief of the Church, have loved to depict St. Mary Magdalene with her long, flowing golden hair, kneeling at the feet of Jesus, and in the final scenes of our Lord's life she is ever present, and all the greatest painters, Correggio, Fra Bartolommeo, Andria del Sarto, Perugino, and countless others have represented her in attendance upon the Saviour. Christ appearing to her in the garden, the three Marys at the sepulchre, Martha rebuking Mary, and Mary in the company of other saints, have been constantly painted. Another group of pictures represents the legend of the expulsion of Mary, Martha and Lazarus with St. Maximin, and their arrival at Marseilles, where Lazarus became bishop and St. Maximin bishop of Aix, while Mary retired to a cave and spent her days in meditation and spiritual communion with her Lord. There is a story, also, of her preaching to King René at Marseilles, and of the birth of his son, of his journey to Palestine, the death and resurrection of his wife, and the saving of his boy. But this would take too long a space to tell in full. At the Musée de Cluny the saint is shown preaching to the king. Very numerous are the emblems of the saint. A box of ointment in her hand is the most frequent, as shown in many English rood-screens. Instead of the casket sometimes she holds a vase, as in the painting of Caracci. On the Denton church chest she appears holding a boat and an open book, in allusion to her journey across the sea. Her last years of meditative life are depicted by many artists. Guido Reni shows her holding a crucifix with an open book before her with a skull upon it. Murillo's famous painting shows her with a skull. In the baptistery at Florence she appears standing covered with her flowing hair. There is a painting of her in the Bologna gallery standing at the entrance of a cave, with an ointment box on a book at her feet. At Cossey Hall Chapel she appears in a window receiving the Sacrament from St. Maximin. It is impossible here to refer to a tithe of the paintings which commemorate scenes from her life.

July 23

"St. Apollinaris," Bishop and Martyr. (R. K.) A.D. 74. This first bishop of

ST. JAMES THE ELDER, BY LORENZO LOTTO

Ravenna, who was ordained by St. Peter, was a native of Antioch, and was the apostle of northern Italy. He was beaten to death outside the city, and a noble basilica marks his memory. In this church there is a mosaic representing St. Apollinaris preaching to the people, who are shown as sheep. His emblem is a club and a raven standing by him, referring to the name of the city. Another emblem is a sword, as in a British Museum breviary. There is a church dedicated to him at Remagau on the Rhine, and in many other places.

July 24

"St. Alexius," Confessor. (R. K.) Fifth century. A curious legend tells of his forsaking his home and his bride on his wedding day, and wandering as a pilgrim, and then returning unknown to his father's house, where he slept under a staircase, and suffered patiently the rude jests of the servants. This staircase became the symbol of the saint and appears in several pictures. We see him as a pilgrim sleeping beneath it while a servant throws dirty water upon him, or dying, or dead under its shadow. In the Isabella breviary there is a figure of St. Alexius with a staircase over him holding a staff and ring.

July 25

"St. James," Apostle. (E. & R. K.) The life of St. James the Greater, or the Elder, is told in the Gospels, and his martyrdom in the Acts of the Apostles, by order of the cruel Herod. He was one of the favoured three who were allowed to witness some of the secret and most sacred scenes in our Lord's life. Spain claims him as its apostle and its patron saint. On account of his mission to Spain he is often represented in art with the symbol of a pilgrim, with staff and shell and wallet, as on many English rood-screens. Christian legend states that the body of the saint was miraculously conveyed to Spain, where in the struggle with the Moors he aided the Christians by appearing in battle and gaining for them the victory. Carreno de Miranda painted him riding on a white charger conquering the Saracens, and there are numerous other pictures of the saint in military garb. Molanus and others give him a sword as an emblem, that being the instrument of his martyrdom. The whole story of his life is told by Andrea Mantagna in some frescoes at Padua.

July 26

"St. Anne," mother of the Blessed Virgin Mary. (R. & E. K.) The wife of St. Joachim was for several years childless, and the husband was exiled from the Temple in consequence of this, and left his wife, retiring to the wilderness. At length an angelic messenger bade them meet at the golden gate of the Temple at Jerusalem. This meeting is depicted in the Salisbury Missal of 1534, and in some Books of Hours. All was soon well and the Blessed Virgin was born. We see St. Anne in many works of art, attending to

the wants of her precious child, teaching her to read (as shown on the rood-screen of Houghton-le-dale, and the font of Taverham, in the painting by Rubens in the Antwerp gallery, and Murillo's representation at Madrid) offering fruit to the infant Jesus, who rests in the lap of the Virgin, with a triple crown and a book. All the great artists have devoted their highest skill to the various scenes in the life of St. Anne and St. Joachim, and the mother of the Virgin frequently appears in the groups representing the Holy Family.

July 27

"St. Pantaleon," Martyr. (R. K.) A.D. 303. This saint ranks with St. George and St. Maurice amongst the number of brave men who laid down their lives for their Lord. He was one of the Nicomedian martyrs, and often appears in art. At Venice there are several pictures of him bound, his hands above his head nailed to an olive tree, with a sword at his feet. Callot shows him pushed off a rock with a pitchfork. Other artists have depicted him killed with a club, or with a stone tied to his neck. The saint was a physician, and Paul Veronese painted him in the act of healing a child.

July 28

"SS. Nazarius, Celsus," etc., Martyrs. (R. K.) A.D. 68. The first saint baptised by St. Linus, Pope of Rome, wandered into Germany preaching the gospel. His symbol is a palm and a monastery, which appears on the seal of the Provost of Lorset. Celsus, a child, was converted by him, and shared his martyrdom at Milan. Callot represents them walking on the sea.

July 29

"St. Martha," Virgin. (R. K.) The sister of Mary and Lazarus, was loved of Jesus and was devoted to Him. True, she was careful and troubled about her domestic matters, and was reproved by Christ for this, but she who was so honoured by Him must have possessed the character of saintliness. We have already recounted the story of the exile of the family at Bethany, and their migration to Marseilles. At Aix she vanquished a dragon with some holy water and the power of the cross, and led it captive with her girdle. It was slain by the people. Martha gained many converts to the faith by her preaching, and she is said to have raised a drowned man to life. The episode of the dragon appears in many pictures and representations. Annibale Caracci gave as her emblem a holy water vessel and asperges, with a dragon at her feet. Her attention to her household duties is signified by a ladle and keys at her girdle. There are many pictures of St. Martha and her sister by great artists, Francesco Bassano, Luini, and others.

July 31

"St. Ignatius," Confessor. (R. K.) A.D. 1556. This St. Ignatius of Loyola, the founder and first general of the order of Jesuits, has left his mark upon history, and his life need not be recorded here. He wrote *Constitutiones Societatis Jesu*, and this work, with his hand resting upon it, and the sacred monogram above in light, appear as his symbols in the painting by Rubens at Warwick Castle. The sacred monogram on his breast or within rays in his hand is his constant emblem.

EDITORIALS

THE difficulties consequent upon the attempt to print and publish in Philadelphia a magazine edited in Boston, have proved insurmountable, and an arrangement has been effected whereby CHRISTIAN ART has been transferred from the John C. Winston Company to Mr. Richard G. Badger, The Gorham Press, 194 Boylston Street, Boston. The policy of the magazine remains unchanged, and but for the regrettable withdrawal of Professor Osborne from the Managing Editorship, consequent on the transfer of the offices of publication, the Editorial Staff will continue as before.

The swift return of the universities, colleges, and schools to their own and only architectural style is one of the most encouraging incidents in the recent history of developing American civilisation. The splendid work of Walter Cope and John Stewardson at Princeton, the University of Pennsylvania, and Bryn Mawr, is already famous. The creations of their successors at Washington University, St. Louis, though in our opinion verging dangerously near the debatable line of Elizabethan, are not unworthy as a continuation of tendency. At Chicago University, Messrs. Shepley, Rutan & Coolidge have brought into existence a vast Gothic restoration, while Yale has its Oxonian edifices mingled singularly with American, Georgian, and Boulevardesque. Recently the College of the City of New York has taken possession of its magnificent group of new buildings, which form one of the most brilliant examples of "Developed Gothic" of modern times, and owe their existence to that veteran of the architectural profession, Mr. George Post. At Wellesley the tide has turned and the new chapel and dormitories exhibit less or more successful essays in varied types of the same style, whilst Williams College, of all places in the world, has gone back to the Catholic fifteenth century for the inspiration of its sumptuous new chapel. West Point, as every one knows, is being slowly transformed in its outward aspect, and at an expense of more than seven million dollars, into a great Gothic citadel, while the last notable event is recorded at Princeton, where "Oxford Gothic" of the noble type there established by Cope & Stewardson, in Blair and Little Halls, has been officially designated as the fixed style for all future buildings and a "Supervising Architect" appointed to determine the development of the University from an architectural standpoint, and guarantee, so far as possible, the harmonious and consistent working out of the general scheme at the hands of the several architects that may be employed on such new buildings as may be made possible.

In sharp contrast are Columbia, the University of California, and Annapolis, with their several versions of French or Italian Renaissance, and Harvard and Yale, where, apparently, the ideas of unity and coördination in style as yet make little appeal.

That there should be such a general return — in spite of the noted exceptions — to the great collegiate style is most natural. In a way, this wonderful fifteenth century mode in England rises above questions of fashion, prejudice, or predilection: as Miss Guiney showed so clearly in CHRISTIAN ART for May, it persisted in Oxford centuries after the Reformation, when elsewhere, as a style, it had long since given place to the Germanized *argot* of the Elizabethan epoch, and so to the ostentatious and superficial artifice of Wren and Jones. The same is true both of Cam-

bridge University and of domestic building — except for that of the newer nobility who were somewhat sensitive as to outward suggestions of earlier types of civilisation with which they had little in common — and indeed this style, developed through four Christian centuries, might almost be considered as the final and logical mode of building.

This fact was indeed forgotten at last, and for other two hundred years the field has lain fallow, but with the new desire for beauty, and appreciation of its expressive and educational power, the tale has been taken up afresh, and as soon as we have succeeded in progressing beyond the mere externals of an archæological restoration, to the vision of spiritual and æsthetic truth, there is no limit, apparently, to the triumphs we may achieve.

Despite such strange episodes as the Roman Catholic cathedrals of Westminster in England, and St. Louis, St. Paul, and Richmond, in the United States, the battle seems to be won in the field of church building, Gothic having become established as the one possible style in ecclesiastical architecture, and it is most fitting that the next victory should be in scholastic work, where the educational influence of Christian types and of beautiful environment, while long forgotten and even now only half accepted, is so vast and dominating that it would be difficult adequately to estimate it in words.

The Benedictine Abbey of St. Gregory, at Downside, a description of which, by one of the monks, forms the leading article in this issue, is a very excellent example of the lofty position that has been assumed in England by the Roman Catholic Church, and more particularly of the leadership in the restoration of noble art that has become the prerogative of the religious orders, first amongst which, as of old, stands the august and glorious order of St. Benedict. In spite of the mistakes that have been made, indeed by reason of them in part, Downside Abbey stands as one of the most significant and vital incidents in the restoration of civilisation. It is no cold-blooded and premeditated manifestation of archæological erudition, but rather a living and breathing example of the aspirations and devotion of a body of consecrated men, devotedly engaged in the pious labour of restoring to England the vast and beneficient institution which was once so instrumental in making her a glorious nation, and in the providence of God shall be again.

More than any other human power, monasticism was responsible for the development of Christian art, and now, when the world awakes to find itself more perilously deficient in this element than was the case even at the advent of St. Benedict, it is possible that we are destined to owe again to an institution against which history has proved the gates of hell cannot prevail, this same debt of a restored and revitalised art.

Even during the darkest ages of the post-Reformation, the Benedictine Order has preserved the traditions and much of the reality of scholarship and learning: it has always defended the "motu proprio" in music, and in painting and architecture has never descended to the terrible banalities of the post-Renaissance church and religious orders. The Benedictines can no longer claim the monopoly of learning, nor would they do so; the leaven has worked wide and potently, but the field of art-restoration is free, so far as Rome is concerned, and we venture, with all respect, to urge upon the Right Reverend, the President of the Congregation, and upon the Right Reverends the Arch Abbot and the Abbots of the United States, the possibility of their joining with the Benedictines of England in the glorious work of restoring to the Catholic Church the immeasurable benefits of exalted Christian art. The demand is clamourous, for the existing conditions are shocking and utterly discreditable. With but few exceptions the designing of churches, their decorations, their statues, stations, and pictures, their altars, woodwork, and windows, their sacred vessels and vestments have

fallen into the hands of ignorant, incompetent, and grossly inartistic purveyors of barbarism. These things which should be models of exquisite art, and worthy to place at the feet of God and His blessed saints, are bought by the pound, the yard, or the square foot, and in themselves are ugly, dishonest, unpardonable. May we not hope for a great movement, led by the ancient creators and patrons of art, the monks of St. Benedict, towards a restoration of that glorious art which is the perfect and living manifestation of the Catholic faith.

CHRONICLE AND COMMENT

An altar of solid silver, costing $60,000, the equal of which is to be found in only four other churches in the world, will be placed in the Lady Chapel of St. Mark's Church, Philadelphia, and will thus complete the furnishing of this beautiful and costly chapel, erected by Mr. Rodman Wanamaker, as a memorial to his wife. Improvements costing $40,000 more will be made in the church. The whole floor of the nave is to be relaid with tiling, and the sanctuary lined with coloured marble, the gift of Mrs. Sutherland Provost, in memory of her husband. Mrs. Robert Brown Sterling has presented, in memory of her mother, seven lamps of solid silver, which will hang before the high altar. The present rood-screen will be remodeled, and will be placed in the Church of the Ascension, Broad and South Streets. In its place an oak beam bearing a large crucifix with images of the Blessed Virgin, and St. John on either side, will be erected, the gift of the parishioners, and in memory of the late bishop of Milwaukee, the Rt. Rev. Dr. Nicholson, at one time the honoured and much loved rector of St. Mark's.

—*The Living Church.*

The question of small and inexpensive organs for churches having a limited amount of money for the purchase of instruments, which, although *small*, must adequately serve the purposes of choir and congregational accompaniment, is one that is constantly presenting itself to clergymen, organists, and vestrymen.

The specification we give below was drawn by Dr. Varley Roberts, organist of Magdalen College, Oxford, for an organ which he recently gave to the parish church at Stanningly, England. The cost was about five hundred pounds, and as English builders usually give special care and attention to tonal power and purity, rather than to mechanical "novelties," the probability is that this instrument is a far better one than can be had in this country at the same price. Twenty-five hundred dollars is not an exorbitant sum for an organ containing fewer stops than this one. We would call particular attention to the wealth of the pedal organ, and to the number of eight foot stops in the swell.

GREAT ORGAN (7 STOPS).

	Feet		Feet
Bourdon	16	Octave diapason	4
Open diapason	8	Harmonic flute	4
Dulciana	8	Doublette	2
Hohl flute	8		

SWELL ORGAN (8 STOPS).

Open diapason	8	Flute	4
Gamba	8	Mixture (2 ranks)	
Vox Angelica	8	Cornopean	8
Celestes	8	Tremulant	—
Gedact	8		

PEDAL ORGAN (3 STOPS).

Open diapason	16	Bass flute	8
Sub-bass	16		

COUPLERS.

Swell to great.	Swell octave.
Swell to pedal.	Swell to great octave.
Great to pedal.	

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—*The Living Church.*

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ARCHITECTURAL HARMONY

By George Kendall

THE practice of using the different rooms in a house to indicate different periods or styles of architecture may be desirable, but the exterior, being seen as a whole, is a different condition; and one style, and one only, should prevail. Yet there exist the almost painful incongruities of a Spanish tile or a tin roof on otherwise good examples of Georgian or Colonial buildings; or, perhaps, a shingled "Queen Ann" roof on a stone Gothic church.

These roof coverings are very well in their places,— Spanish tiles with Spanish or Moorish architecture; tin on a tenement, or for a temporary makeshift, and shingles on a small cottage; but neither is permanent in appearance or utility.

There is a remedy for both the lack of harmony and of serviceability and this is slate, provided you get the right kind and the right colours, as, while it is necessary to maintain harmony, this should not be done at the expense of the building.

Good slate is the only material that will stand the elements in a climate at all rigorous; at any rate, it is the only roofing that *has* stood for centuries, as exemplified in European buildings where a thousand years of wear is ordinary.

And yet we read of this or that roofing having been on "for thirty years"; or of another (which has been on sale but a year or so) that it is "sure to last"; and of another that, before applying it, "the roof *was waterproofed*" by so and so.

The accompanying cut, as well as that on page 163, shows the harmony existing throughout, the slates being of different shades of green and purple, graduated in size and thickness. Some of the slates change in tone to warm browns after exposure, and this "weathered" effect is enhanced by the graduations and the fact that they are put on in random widths, thus obviating any stiff or mechanical appearance.

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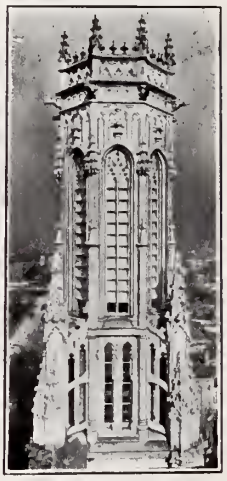

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Christian Art

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EDITED BY RALPH ADAMS CRAM, F.A.I.A., F.R.G.S.

Associate Editor for Great Britain and Ireland,
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Published Monthly. Annual Subscription, $5.00, *postpaid throughout the Postal Union. In giving change of address the* old *as well as the* new *address must be given. Application made at the postoffice at Boston, Massachusetts, for entry as second-class mail matter.*

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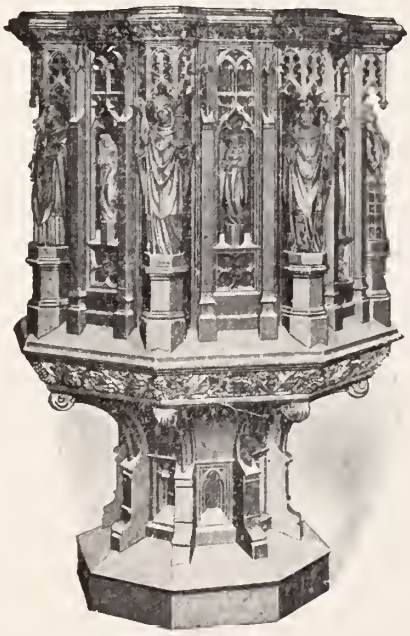

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ST DOMINIC, BY GIOVANNI BELLINI

Christian Art

Volume One August, 1907 Number 5

CHURCH EMBROIDERY

By Mrs. J. Stuart Robson

THE recent revival of the art of embroidery and especially with regard to its use for ecclesiastical service, lends a peculiar interest to the history of what is undoubtedly one of the oldest and most attractive of the arts. Almost with the first use of the needle seems to have come the desire to adorn with elaborate stitchery whatever was designed for honoured use, and from earliest times we find embroidery held in high esteem and its best efforts devoted to religious purposes.

Pliny says that the invention of embroidery must be attributed to the Phrygians, and that garments thus decorated were called in his time "Phrygionic." Certainly, very early in its history, Babylon was famed for its skill in needlework, and those who have seen in the British Museum the sculptures brought from Nineveh must have observed how elaborately the robes upon the figures are worked.

Egypt, however, can have been little behind Phrygia in its skill and, in the opinion of Sir J. G. Wilkinson, understood embroidery before the rise of Babylon, since he found upon Egyptian monuments, painted in the eighteenth dynasty, designs in arabesque embroidery applied to textile fabrics. It was no doubt in Egypt that the Israelites first learned to embroider, and they must have carried their work to a high standard of excellence to enable them to produce the pieces of needlework commanded for the use of Aaron and the service of the tabernacle in the wilderness.

All knowledge of the art came to Europe from the East and for a considerable time it bore strong traces of its Oriental origin in its gorgeousness of colouring and its elaboration of design. Whole scenes from sacred history and mythology were sometimes portrayed upon a single robe; one such is described as having upon it six hundred figures depicting the various events in the life of Christ. The figures must necessarily have been very small and worked in outline, a style used with great effect to-day in church embroidery. Pope Paschal, who lived in the fifth century and was an ardent lover of needlework, had among his vestments one on which was worked "with wondrous art" the parable of the Wise Virgins, whilst another had a peacock "in all the gorgeous colours of his plumage wrought upon an amber ground."

From the first to the sixteenth century Rome was looked upon as the centre of church embroidery. Popes collected from all countries the most beautiful specimens obtainable and ordered costly gifts of needlework to be made by the faithful to the churches of their own lands. Every encouragement was given to embroiderers to bring their work to a high standard of excellence, and Gregory X, when he made

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Avignon the residence of the popes, established "embroidery-rooms" and imported workers from Sicily, Naples, and Lucca, who became especially noted for the beauty of the chasubles they worked. Pierre du Vaillant, the maker of the "great embroideries" for Angers Cathedral, was of Avignon.

As early as the sixth century England was famed for the excellence of its needlework. Anglo-Saxon ladies of all ranks spent much time at embroidery, and it was in accordance with the spirit of the times that their best efforts should be devoted to the service of the Church. The chronicles of the time make frequent mention of embroidered albs, copes, and chasubles presented to church or abbey, descriptions which leave no doubt as to the beauty of the work and the richness of the material employed.

To the extraordinary minuteness and care with which old chroniclers made their inventories we owe much of our knowledge of church needlework of early days. They were not content simply to name the vestments and their number, but they were careful to describe them fully. Ingulph does not merely record that Egelric, abbot of Croyland, in 984, gave to his abbey numerous vestments, but he tells us that one was ornamented with birds "wrought in gold and silver, and sewed on," an early instance of "cut-work"; that another had birds woven into the material, and that one was plain; that there were two chasubles, "one for Sunday and one richer for festivals," and twenty-four copes, "being six white, six red, six green and six black." It is most probable that the greater number of the subjects for embroideries were designed by the clergy or by monks who would naturally be best acquainted with sacred and legendary history. St. Dunstan, the artistic monk of the twelfth century, used to design embroideries for his countrywomen to reproduce, and St. Patrick, we are told, was a noted patron of needlework. Three noble ladies were attached to his household who practised their craft constantly for the use of the Church. In such high honour were they held that their names are preserved for us; Cruimtheris, who was of royal birth; Erca, the daughter of the Chief of Dare, who granted the county of Armagh to St. Patrick, and Lupairt, the sister of the saint. There was also Coca, "embroideress, cutter, and sewer to St. Columbkille," whose name is preserved in the dedication of the church of Kilcock (Coca's Church) in Kildare. Mrs. Bury Palliser tells us that in the year 800 Denbart, bishop of Durham, allotted the income of a farm of two hundred acres for life to an embroideress named Eanswitha, in consideration of her looking after, mending, and, when necessary, renewing the vestments of the clergy of his diocese.

One of the most precious fragments of Anglo-Saxon work left to us is the stole of St. Cuthbert found in his tomb and preserved by the Chapter of Durham as among its most valued possessions. Executed a thousand years ago, the gold of the fabric is still untarnished, and though broken in five places, it is otherwise perfect and a beautiful specimen of early needlework. The ground is of gold thread and was curiously woven with spaces left for the embroidery, which was filled in afterwards. The figures worked upon it in red, green, and purple silks, now much discoloured, are of Isaiah and nine of the minor prophets, with inscriptions to show which is represented; then comes St. John at one end, with an inscription indicating that the stole was made by order of Queen Aelfflaeda. At the other end is a half figure of St. Thomas and, in a quatrefoil, is a Lamb with a glory round its head and scattered round the letters AGNUS DI. The maniple found with the stole is in even better preservation, and bears the same inscription as the stole ends. These inscriptions are of great importance, recording as they do by whose command the stole and maniple were worked, for they fix the approximate date of the embroidery. Aelfflaeda was married to Edward the Elder in 900 and died sixteen years later.

High as stood the reputation of continental workers in these days the embroideries of England were even more highly esteemed, and much English work found

THE STOLE AND MANIPLE
OF ST. CUTHBERT

THE HEXHAM CHASUBLE
FRONT

THE HEXHAM CHASUBLE
BACK

its way into the hands of the Pope or adorned the shrines of other lands. The Issue Rolls contains many records of gifts of embroidery sent by royal personages to the popes, and rich mantles and robes, after the fashion of the time, were bequeathed to make vestments for some favourite church.

As the knowledge of needlework increased its varieties were no longer classed under one name, but each had its distinguishing and technical term. Thus "opus plumarium" meant embroidery in long, straight stitches, laid over each other like the plumage of a bird; "opus pulvinarium" resembled our modern cross-stitch; "opus consutum," or "cut-work," when two materials were applied to each other, as in the modern appliqué. One of the earliest documents in which we find this set of terms is an inventory, drawn up in 1295 and printed by Dugdale, of the vestments belonging to St. Paul's Cathedral, where "opus pectineum," "consutum de serico," and "de serico consuto" also appear. In the thirteenth century to these was added a new style of work which attained great celebrity at home and abroad and was known as "opus anglicanum." What exactly obtained for English work this distinctive name has been a matter of controversy, but so eminent an authority as Dr. Rock gives it as that appearance of bas relief lent by combining with stitchery a little mechanical artifice. The first stitches for a face were placed in the centre of the cheek and the rest worked in circular lines until the stitches fell away into the straight lines for the neck. When the needlework was finished the parts worked in chain stitch in circular lines were pressed down with a little rod with a bulb, slightly heated, at one end, and dimples in the cheeks and the throat were formed. By the hollows thus formed a play of light and shade was brought out giving the work, at a little distance, the appearance of bas relief. Perhaps the famous Syon cope is the finest existing example of "embroidery after the English manner." Dr. Rock speaks of it as "one of the most beautiful among the several liturgic vestments of the older period to be found in Christendom" and commends it "as being a splendid and instructive example of Opus Anglicanum."

The actual history of the cope is not fully known. Probably it was worked by the nuns in a convent near Coventry, and from thence found its way to the care of the nuns of St. Bridget, for whom Henry V had built a convent on the banks of the Thames, at Isleworth. The convent was called Syon, and here the wonderful cope was carefully guarded until Queen Elizabeth's reign, when the nuns were deprived of their retreat and went awandering, an unbroken body, through France and Portugal, taking the cope with them. In Portugal they found a home, but it was not until the middle of the nineteenth century that the cope was brought back to England. It was then given by the nuns of St. Bridget to John Earl of Shrewsbury, through whose generosity it became a national possession. It is the finest existing piece of English work; on a ground of linen, which is entirely covered, is depicted the Crucifixion, with the Virgin Mary and St. John at the foot of the Cross; above is the Redeemer uprisen, crowned as a king, and seated on a throne with the Virgin Mary. Below is the Archangel Michael slaying the dragon, and on the right and left are incidents from the Resurrection, and from the history of the death and burial of the Virgin Mary and the Apostles. Each subject is set in a quatrefoil, and between each are angels standing on wheels; these interlacing quatrefoils are outlined in close, short stitches with rows of yellow, green, and white silks in minute chainstitch. Along the hem of the cope are worked armorial bearings in gold and silver thread and coloured silks; the chief bearings are those of Warwick, Clifford, Ferrier, and Percy, while those of Leon and Castille occur more than once. These latter were, it is thought, worked some fifty years later than the rest, not improbably by the command of Eleanor of Castille, the wife of Edward I, who died in 1290.

The famous copes of Daroca of Madrid, which somewhat resembles the Syon cope, of Anagni, which is probably English work,

THIRTEENTH CENTURY CHASUBLE

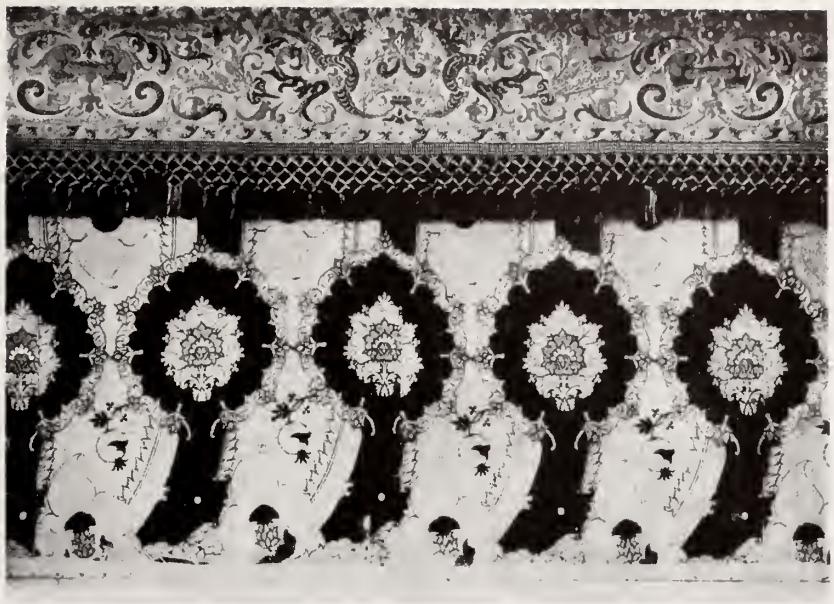
and of Ascoli, which was acquired by Mr. Pierpont Morgan, all agree in having their surfaces broken up into formal spaces, quatrefoils, circles, or ovals, a style of design much admired in the thirteenth century.

Few people realise to-day the immense amount of time, money, and labour spent in mediæval times upon embroidery. Not only was it the chief occupation of ladies in their castles and nuns in the cloister, but in early pattern books men are represented as working at the frames and these books are expressly stated to have been made "for the profit of men and women." The "imbrothering" of the monks of the monastery of Wolstrope in Lincolnshire is especially commended, and we know that on the continent men were constantly engaged upon embroidery. The famous vestments designed for San Giovanni, in Florence, by the artist Antonio Pollajuolo, who died in 1498, were worked by a man who spent twenty-six years upon the task. "Each vestment is of gold-wove velvet, with pile upon pile, each woven in one piece and without seam, and embroidered with the most subtle mastery of his craft, by Paolo da Verona, a man most eminent of his calling and of incomparable ingenuity." These triumphs of the art may be seen to-day framed and glazed in the presses round the sacristy of San Giovanni.

Velvet was amongst the favourite groundings for pieces of church embroidery in early days, though a variety of materials were in use; linen, such as was used for the Syon cope, satin, silks of many kinds, such as cendal, samite, baudekin, taffeta. Black velvet forms the ground of the famous Hexham chasuble, now in South Kensington Museum, with crimson velvet on the orphrey; worked in coloured silks, silver and gilt thread and spangles. "Cutwork" enters into the design, for the figures on the orphreys are partly worked on white satin, partly on green silk and linen, and afterwards applied to the velvet, a process used when velvet was the ground.

Though the materials used by early embroiderers were rich and numerous and the subjects varied, the ornaments used as "powdering" were comparatively few and often repeated. Angels, stars, and wheels, conventional fruits and flowers, fleur de lis, double-headed eagles, falcons, and swans, were worked again and again. There seems to have been no striving after anything new, but a contentment with repetition which appears strange to modern ideas; the arrangement and treatment, however, were so free and varied that the eye was never wearied, and an air of freshness was constantly achieved. The stitching of the middle ages was in itself so exquisitely done that it has the appearance of being really woven, so even and flat is every stitch. Examined closely it will be seen that the stitches are often carried through into the canvas lining at the back of the thin silk. In this manner, says Dr. Rock, all the design both before and behind on the thirteenth century English-wrought chasuble of blue satin embroidered with gold thread and coloured silks, preserved at South Kensington Museum, was probably worked.

Unhappily the excellence of mediæval embroidery was not maintained; during the sixteenth century there was a steady decline noticeable in the less careful working of the faces, a general loss of precision and variety of stitches used, and a poorness in design. In England the Reformation may be said to have struck a death blow to ecclesiastical needlework. Needlewomen lost their best patron, and the suppression of the convents, the great schools of the art, scattered the nuns, who had been the chief instructresses. Not only so, but beautiful works of former times were alienated or wantonly destroyed for the sake of the precious metal used in the work. Many were sold to foreign merchants or taken abroad by refugees, while others were devoted to secular use. Heylen, in his "History of the Reformation," relates how "many private men's parlours were hung with altar cloths, their beds and tables covered with copes instead of carpets and coverlids. . . It is a sorry house and not worth considering that has not somewhat of this furniture in it, if it



ALTAR FRONTAL AND SUPERFRONTAL, FROM THE CATHEDRAL OF SIENA (FIFTEENTH CENTURY)

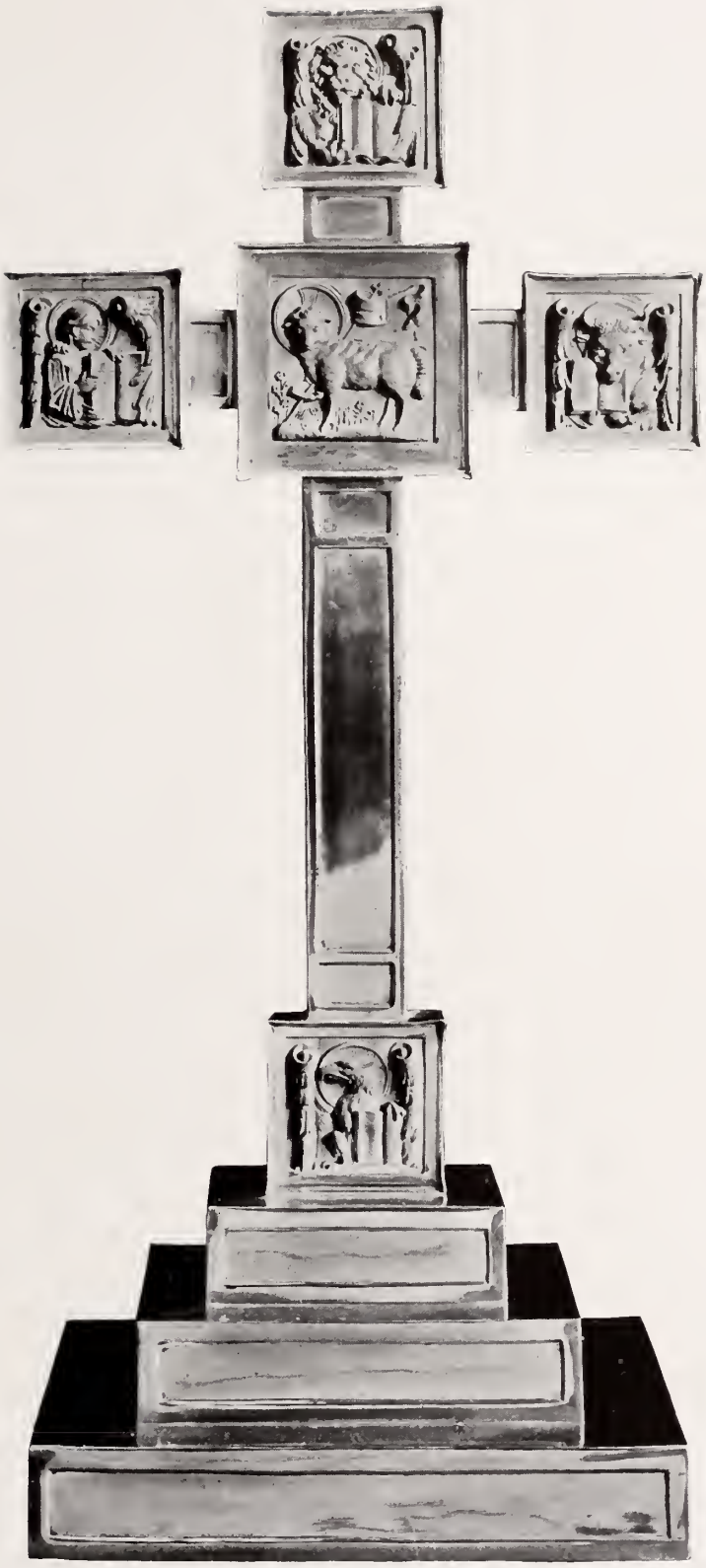
AN EMBROIDERED DALMATIC

is only a chair made of a cope or an altar cloth to make it appear a chair of state." Church embroideries thus transformed may still be seen at Hardwick Hall and other English mansions.

The beginning of the seventeenth century saw a faint revival of embroidery, and a new style of work was originated which consisted in throwing the embroidery some height above the ground, thus giving it the appearance of embossed work. It was largely used for devotional books, but one of the copes in the chapter library of Durham, said to have been worked for Charles I, is in this style.

Interest in the art, however, languished until, under the influence of the Oxford movement, came what we may call the Renaissance of church embroidery. The new feeling which called for art and beauty in the service of the Church brought back the old interest in exquisite needlework, and the feeling was not confined to England, where it had its birth, but spread to Italy, France, Germany, and Hungary, where a growing intention to carry the art to its old standard of excellence is manifest. In England schools of church needlework are numerous, where the old methods and designs are studied, together with much which is entirely original. Those who have seen the wonderful vestments worked for some of the ecclesiastics who took part in the coronation of Edward VII will feel little doubt as to the future of the art since it can be carried to-day to as great a perfection, if not actually surpassing, the work of mediæval times.

THE SYON COPE



ALTAR CROSS OF BEATEN SILVER WITH PANELS OF CARVED BOXWOOD DESIGNED BY R. A. CRAM. J. T. WOOLLEY SILVERSMITH. I. KIRCHMAYER, CARVER

ENGLISH FONTS AND THEIR COVERS

By The Rev. P. H. Ditchfield, M.A., F.S.A.

I

THE baptismal fonts of England present many features of great interest and importance. They are remarkable for the beauty and the variety of their design, their architectural merits, and their great antiquity, surpassing in number and exquisite detail those of any other country. Nowhere on the continent will you find such a remarkable series of ancient and interesting fonts as in the British Isles.

In the middle of the eleventh century Pope Leo IV ordered the clergy to provide fonts in churches.* Previous to that period they were rare, but not unknown. There is the very interesting example at Deerhurst, Gloucestershire, the sides of which are decorated with the returning spiral pattern, bordered by bands of conventional foliage, thoroughly characteristic of contemporary Italian art, showing the union between Celtic and Roman influence. Its date cannot be later than the end of the seventh century. Bede states that there were no stone fonts in churches in his time. He had evidently never heard of the Deerhurst example, which was in existence in his day. Saxon converts were usually baptised by St. Augustine or St. Paulinus in rivers. Edwin of Northumbria was baptised in a wooden building constructed over a well, and a separate church was erected by Cuthbert, Archbishop of Canterbury, in 750 A.D., near the cathedral, for baptismal purposes. In obedience to the order of the pope, at the end of the eleventh and during the twelfth century stone fonts were introduced in many churches, sometimes merely rude blocks of stone, hollowed out at the top, and without any sign of sculpture or decoration upon them, while others, like that at Deerhurst, were more elaborate. Some few of these Saxon fonts remain; most of them have been replaced by those of Norman or later periods, but examples may still be seen at Potterne, Wilts; Little Billing, Northamptonshire; Edgmond and Bucknell, Shropshire; Penmon, Anglesey, and South Hayling, Hampshire.

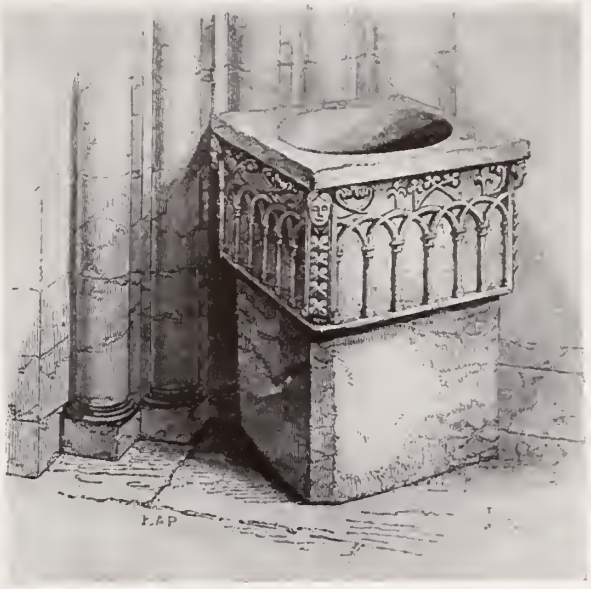
They are usually placed near the entrance of the church. Perhaps some symbolical meaning is attached to this fact, a signification that baptism is the beginning of the Christian life.

It was also a convenience, inasmuch as part of the baptismal service was performed in the porch or outside the door of the church. The manual containing the *ordo ad faciendum catechumenum* directs that this ceremony should be performed *ad valvas ecclesiæ*. The infant was then brought into the church, the priest saying, *Ingredere in templum Dei, ut habeas vitam æternam et vivas in sæcula sæculorum*. After divers other rites the infant was taken to the font and immersed thrice by the priest. The constitutions of Edmund, Archbishop of Canterbury, A.D. 1236, ordered that a font of stone or other durable material, with a fitting cover, should be placed in the churches, and Lyndwood states that it should be large enough for total immersion.

Several fonts were made of lead. In Berkshire we have the interesting leaden Early English font at Childrey, cylindrical in shape, with twelve small mitred figures inscribed upon its surface. Just over the borders of the county, in Oxfordshire, at Dorchester, once the seat of a far-extending bishopric, there is another fine leaden Norman font, with figures of our Lord and the Apostles under semicircular headed arches. At Warborough, in the same county, there is a similar one, but plainer

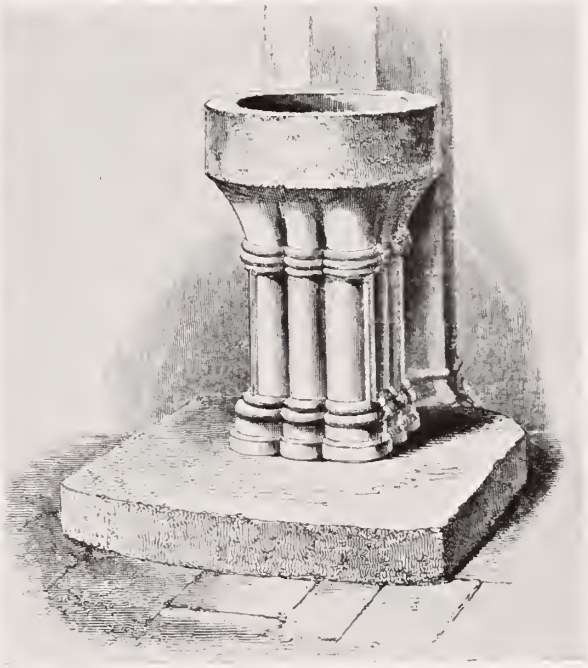
* "History of Christian Art," by Dr. Cutts, p. 97

DEREHAM, NORFOLK



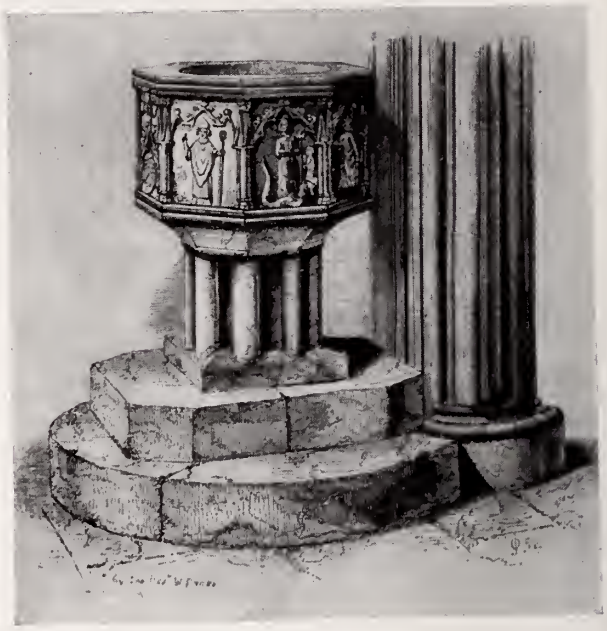
TICKENCOTE, RUTLANDSHIRE

LOCKING, SOMERSET

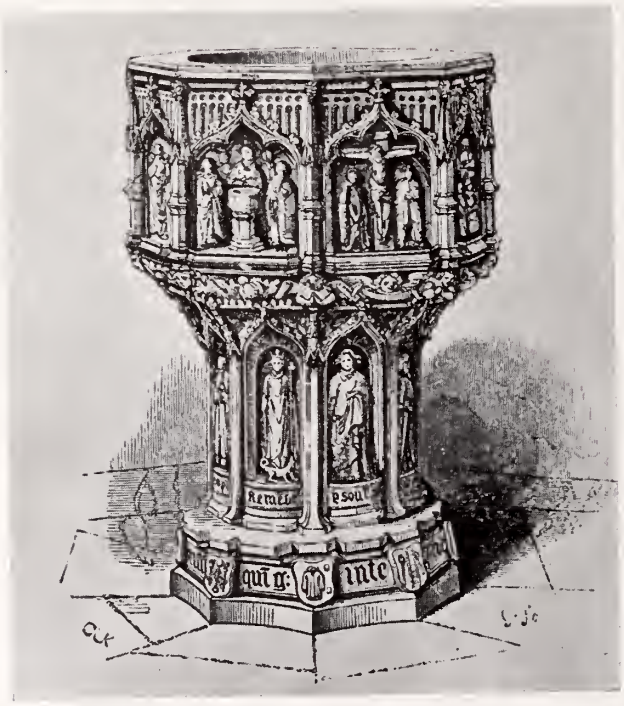


NORBURY, DERBYSHIRE

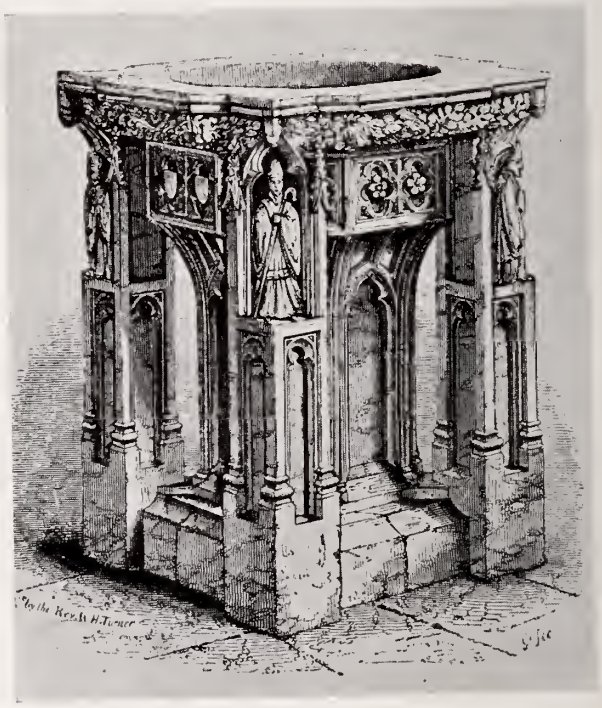
FINCHAM, NORFOLK



STOKE GOLDING, LEICESTERSHIRE



WALROKEN, NORFOLK



BRADFORD ABBAS, DORSETSHIRE

SOUTHACRE

and of transitional character. Examples of these leaden fonts may also be seen at Brookland, Kent; Wareham, Dorsetshire, and Walmsford, Northamptonshire.

We have a vast number of Norman fonts in English churches. This may be due to the sanctity and reverence attached to such a holy rite by the builders of later times, who carefully preserved the fountain of Regeneration when they rebuilt and altered other parts of the sacred edifice. Paley, in his "Illustrations of Baptismal Fonts," remarks that the earlier the font the freer the fancy and the more indulgent the genius of the artist. "To the Norman scarcely any object of ordinary observation and contemplation came amiss; men, animals, fishes, birds, plants, agricultural operations, hunting, hawking; the saint, the bishop, the priest, the warrior, the heraldic and conventional forms of creatures, living and dead, were worked up with surprising ingenuity and ever-varying forms of delineation. Unquestionably the designers of Norman fonts loved to expatiate in the religious mysticism of the age; they loved, too, to embody in speaking stone the favourite legends of local saints, and probably also historical incidences. We see here the Serpent overcome, or the Salamander, the Baptism of the Saviour, and descent of the Holy Dove, the Crucifixion, the Temptation, and other scriptural subjects; the mystical Vesica Piscis, or the entwined and fretted arms of the floriated Cross; here we find a representation, to us perhaps unintelligible, because the circumstances are unknown, yet evidently descriptive of some mediæval miracle, or some mighty display of the power of the Church. The fonts of the thirteenth and fourteenth centuries are varied in ingenious devices and in ornamental detail; but they contain little beyond mere architectural ornaments." Of the later fonts of the Perpendicular period we shall write presently. We will now notice more particularly the artistic skill and workmanship of the Norman masons, trace the legends engraved upon their works, and note the peculiarities of the best examples.

The shapes of Norman fonts vary considerably, and may be classified under eight distinct forms: —

1. Square, without stem, as at West Haddon, Northamptonshire, which is a simple upright square block of stone, about three feet high, with a hemispherical-shaped cavity for a bowl.
2. Square, with a stem, as at Locking, Somerset, a very curious font, remarkable for its sculptured designs.
3. Square, with shafts and central column, as at Palgrave, Suffolk, a late Norman example.
4. Cylindrical, with stem, as at East Haddon.
5. Cylindrical, without stem, as at St. Anne's Church, Lewes, Sussex.
6. Octagonal, without stem and shafts, as at Witham-on-the-Hill, Lincolnshire.
7. Octagonal, with stem or shaft, as at Stibbington, a font of transitional Norman character, but the small pillars supporting the bowl are of later date. There are comparatively few examples of this form. The octagonal shape symbolically represents Regeneration, because seven days created the old world and the man of sin, the eighth day the new man of grace and salvation.
8. Cup-shaped fonts, with or without a stem. Thorney, Sussex, furnishes an example of the latter, and Plymstock has a good specimen of a font with the under side rounded off to meet a stem, an interesting example fashioned of red sandstone and adorned with a late Renaissance cover.

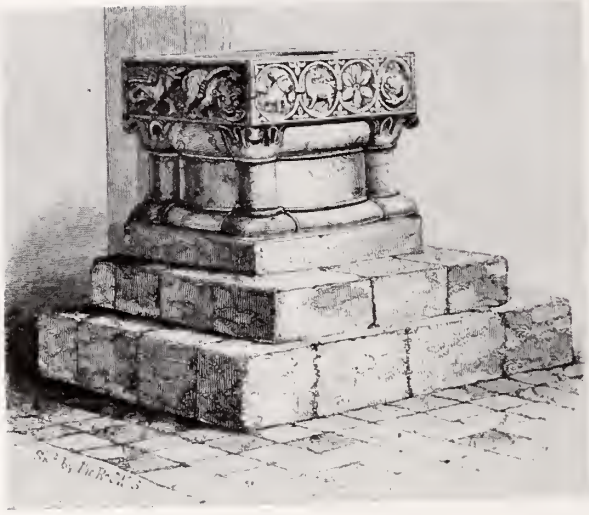
Many of these Norman fonts are lined with lead, and this practice seems to have been almost universal, except when the stone of which it was fashioned was very hard. It appears that in former times the font was always full of water, and except in the case of granite or marble fonts the water would have percolated through the

STANTON FITZWARREN, WILTSHIRE

structure and destroyed the carving. Hence arose the use of covers for fonts, in order to keep the water clean and fresh. Lyndwood suggests that covers were designed in order to ward off magical influences. In Perpendicular times high towering, spire-like canopies came into fashion, but the early fonts were covered with plain, flat boards, fastened down by staples fixed in the stone. You can still see these staples in some old fonts, or the holes in the stonework in which they were fastened.

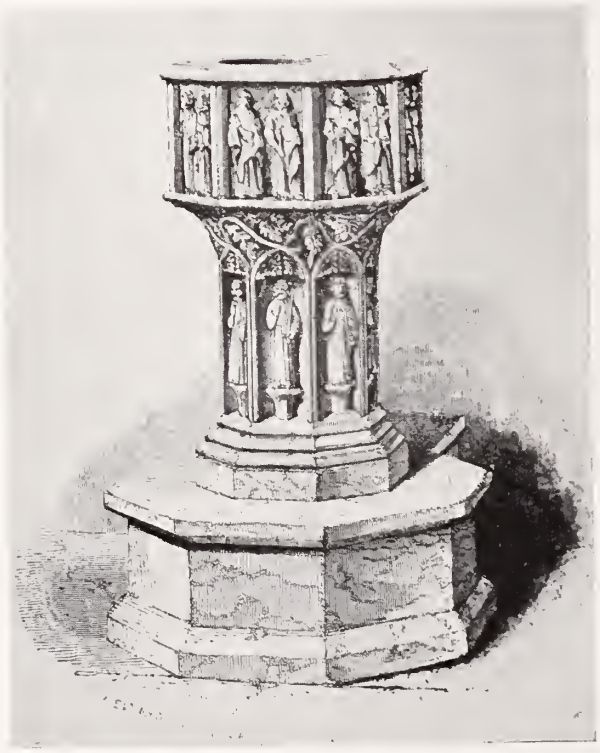
Some of these Norman fonts bear inscriptions. Bridekirk, Cumberland, has a font inscribed with runic characters. It has some very curious carving, and shows a late survival of the great northern school of sculpture, of which the Saxon crosses at Newcastle and Hexham furnish wonderful examples. This font cannot be earlier than the twelfth century. The church of Stanton Fitzwarren, Wiltshire, has a very curiously inscribed and sculptured font. The bowl is circular, divided by shafts and trefoil arches into ten compartments filled with figures, eight of which represent the triumph of virtues over opposing vices. Opposite the step on which the priest stands is a figure representing the Church, an ecclesiastic crowned, bearing a chalice in his left hand and a cross in his right, and trampling underfoot a dragon. Beside the figure are the words *Serpens occiditur*, and over it is inscribed the word *Ecclesia*. In the next eiche is an angel with a drawn sword and nnfolding wings, and over it the word *Cherubym*. The other figures represent *Largitas* triumphing over *Avaritia*, *Humilitas* over *Superbia; Pietas* over *Discordia; Misericordia* over *Invidia; Modestia* over *Ebrietas; Temperancia* over *Luxuria; Paciencia* over *Ira;* and *Pudicia* over *Libido*. Much skill is shown in the execution of the figures. The upper part is elaborately worked with entwining scroll bands, filled with Norman ornamentation. The font evidently belongs to the Transition period, about the end of the twelfth century. The shaft is much later than the bowl, and evidently belongs to the Decorated period. The height of the font is three feet seven inches, and the diameter

STOKE CANNON, DEVONSHIRE

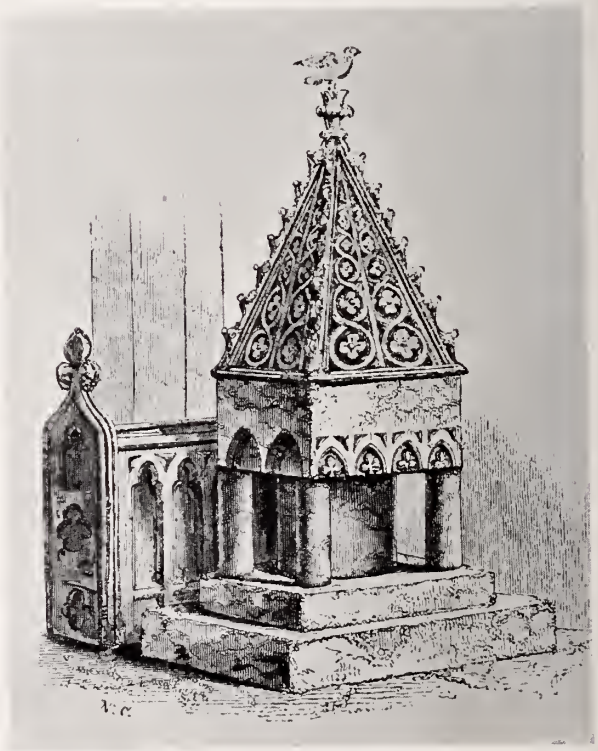


NEWENDEN, KENT

LENTON, NOTTINGHAMSHIRE



ALL SAINTS, NORWICH, NORFOLK



PETROCKSTOW, CORNWALL

two feet eight inches. It is a very rare and curious example.

A very early font at Little Billing, Northamptonshire, bears the name of its sculptor with the inscription: "Wicberhtas artifex atque cementarius hunc fabricavit quiquis suum venit mercere corpus procul dubio capit." The Early English font at Keysoe, Bedfordshire (circa 1200 A.D.), has a curious inscription in Norman French, which reads

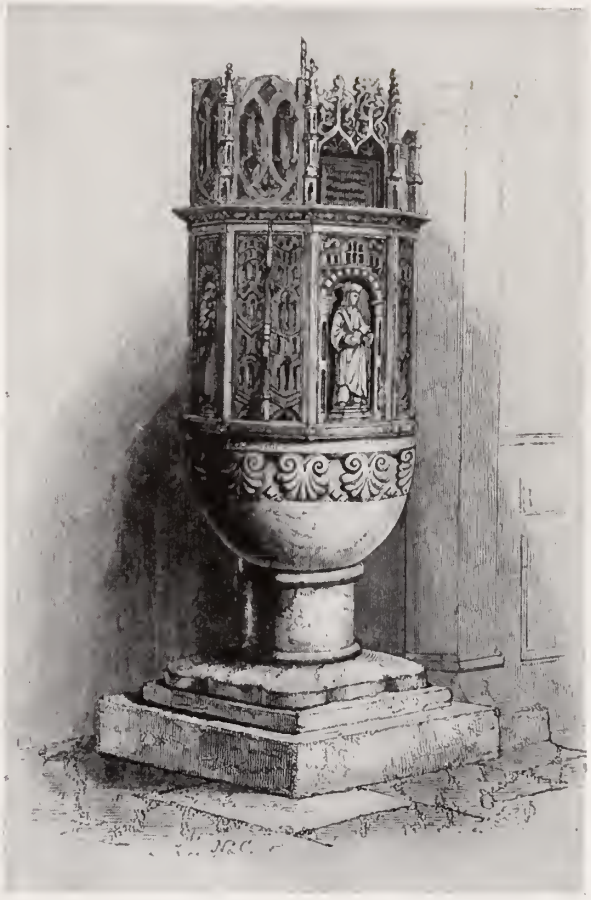
TRESTUI : KEPARDIC I PASSERVI PURLEAL MEWAREL PRIĒV: KE DEVPARSA GRACEVE BREYMERCILIFACE

AM̄.

This, translated into modern French signifies: —

Restez: qui par ici passerez,
Pour l'ame de Warel priez:
Que Dieu par sa grace
Voir merci lui fasse. Amen.

Other instances of inscriptions on fonts need not be here recorded, and I must give some examples of the strange carvings which appear on many of them. At Hook Norton, Oxfordshire, there are representations of Adam and Eve, Sagittarius and various animals. The famous font at Winchester Cathedral has been a puzzle to antiquaries. It is constructed of a bluish-black calcareous marble, which evidently came from the quarries of Tournai, in Hainault, where the same marble may still be found. Fonts made from this marble also exist at East Meon, St. Michael's, Southampton, St. Mary, Bourne, Lincoln Cathedral, Thornton Curtis, St. Peter's, Ipswich, and there are four others on the continent. At Zedelghem, near Bruges, is a font very similar to the Winchester example, and the carving shows the same legend, scenes from the life of St. Nicholas of Myra. The story of the saint is well known, how he rescued a king's son from drowning, gave wealth to three daughters of a poor nobleman, saving them from a life of ill-fame, and restored to life three young students who had been slain by a wicked innkeeper, their mutilated bodies having been cast into a tub. On the south and



PLYMSTOCK

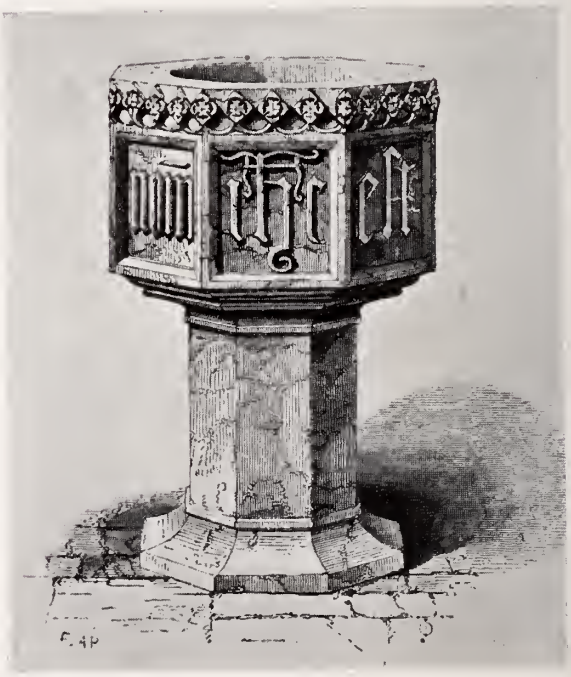
west sides of this Winchester font you see these scenes portrayed in quaint and curious sculpture, while on the north and east sides are symbolic doves and salamanders in three circular medallions. The font is nearly square, and is supported by four detached shafts, adorned with cable mouldings and a heavy central stem. Flowers and leaves, doves drinking from vases from which crosses spring, all conveying symbolical teaching, may also be discovered. The late dean of Winchester (Dr. Kitchen) concludes that the date of the font cannot be earlier than the twelfth century, from the form of the mitre which appears on the saint's head. The mitre does not appear to have been recognised as part of the episcopal dress until the end of the eleventh century.

The carving on the similar font at East Meon represents the expulsion of Adam and Eve from Paradise and their subse-

GOADLY, MARWOOD, LEICESTERSHIRE

EAST HADDON, NORTHAMPTONSHIRE

COVENHAM ST. MARY, LINCOLNSHIRE



BOURN, LINCOLNSHIRE

quent instruction in the arts of husbandry and spinning.

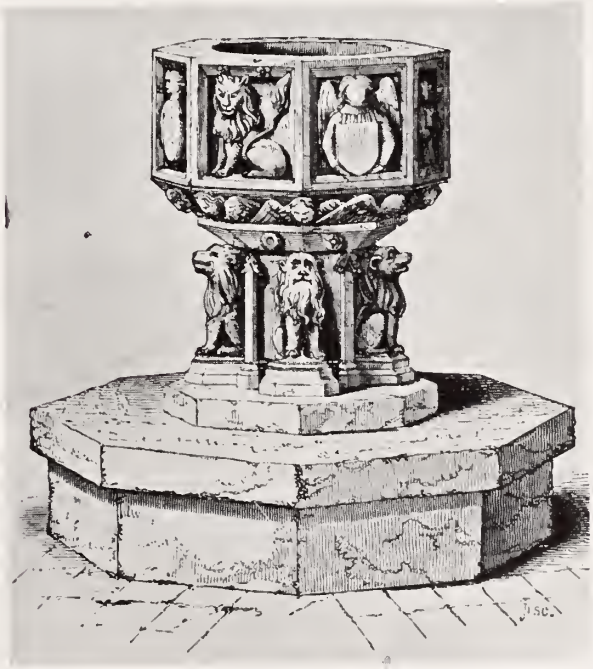
At Newenden, Kent, we see some remarkable sculptures: on the north side the representations of a dragon and a lion, and on the west grotesque animals within circles, and on the south a lozenge ornament filled with foliage. At Locking, Somerset, at each angle is a figure in armour with the cylindrical helmet worn about the time of Richard I. The arms of the figures are bent backwards on the side of the bowl, so as to completely surround it, and thus dividing the surface into two compartments, an upper and a lower. These compartments are filled with interlaced work composed of intertwining serpents. The whole font is extremely curious.

There is a strange font at Perranzabuloe, Cornwall. It is octagonal, and four alternate sides are panelled, bearing figures boldly but rudely carved. They are represented in a sitting posture, and clothed in long robes. On the north, west, and south sides are figures representing the Blessed Trinity, that on the east is the Blessed Virgin with the infant Saviour.

A curiously carved font is that at Lenton, Nottinghamshire. It has suffered many vicissitudes. Tradition states that it formerly belonged to the Priory Church of Lenton, founded in 1100 A.D., by William Peveril, and that it was brought to this church at the dissolution of religious houses. At one time it was presented to a neighbouring gentleman as an ornament for his garden. Happily it has again been restored to the church. The sculptures are curious. On one side is the Crucifixion. A large cross with ends foliated occupies the whole side. Our Lord is on the cross, the soldier piercing His side; the two malefactors appear on their crosses, and above an angel waving censers. The front is divided into two compartments. In the upper are six angels under canopies, and above them are cherubim. The central arch of the lower compartment contains a representation of the Saviour being taken down from the cross, and on each side are two angels with cherubim similar to those above.

At East Haddon, Northamptonshire, there is a curious figure of a man strangling the necks of serpents. This may signify our Lord bruising the serpent's head, or symbolically represent the conquest over sin by means of baptism.

NORTH SOMERCOTES, LINCOLNSHIRE



ST. JOHN, SEPULCHRE, NORWICH

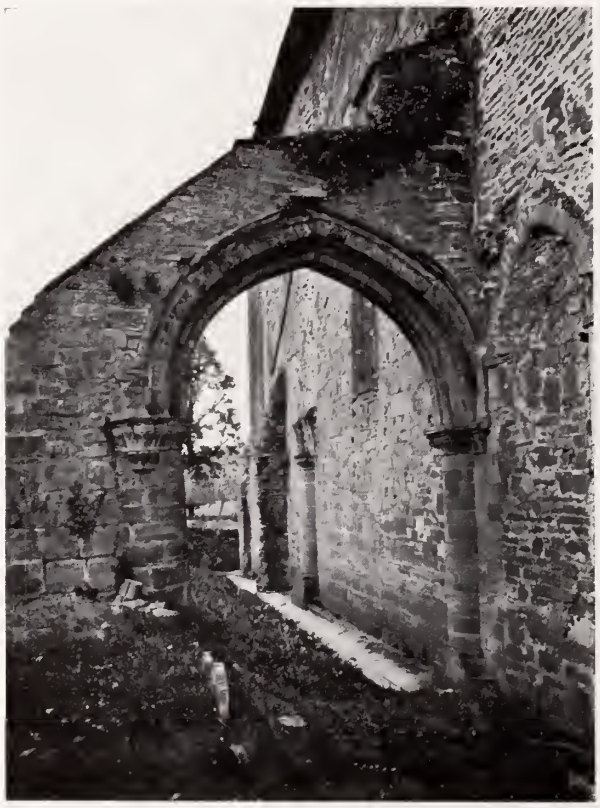
A LAUDIAN RESTORATION

By The Rev. E. Hermitage Day, D.D.

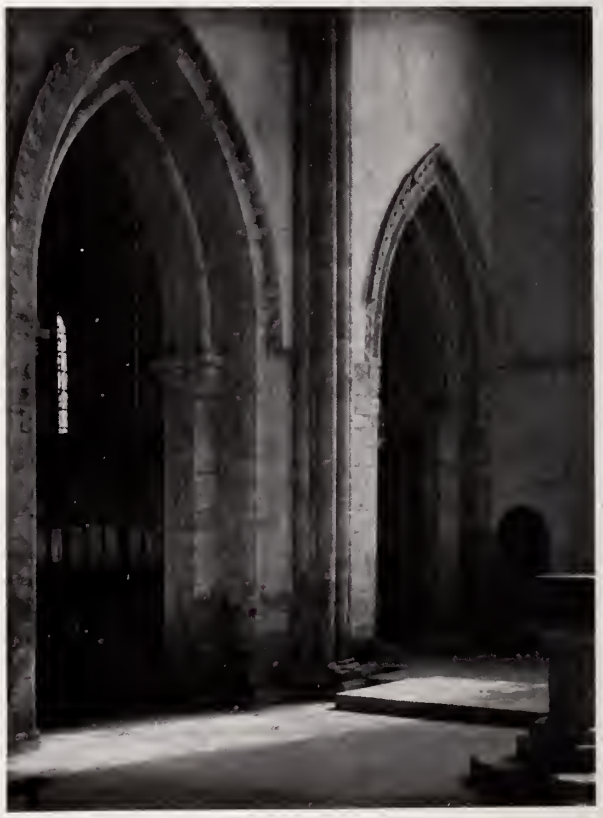
THE march and borderland of Wales is a district singularly rich in noble buildings. From Shrewsbury, with its glorious churches, past Stokesay, with its unique castle, built at the moment when castles were beginning to develop from the fortress into the dwelling house, through Ludlow, fair among English towns, with its stately castle and great church, and past Leominster's wonderful priory, to Hereford on the Wye, the pilgrim antiquary finds many a halting-place. Below Hereford the country is not so rich. There is, however, one abbey in South Herefordshire which is to the full as interesting as anything along the border, and is in some respects unique.

It lies in the Golden Valley. And the name of Abbey Dore bears within it the secret of the name of the valley. For the valley was first named from the British dwr, pronounced "door," and meaning water or stream. But the Normans, disdaining to enquire its meaning — if indeed so barbarous a people as those whose lands they condescended to seize could be supposed to attach any meaning to their words — took over the word, and chose to spell it d'or. And so it became the Valley of Gold, instead of the Valley of the Stream.

And this valley by the stream, a valley which indeed is gloriously golden on many an autumn evening, the Cistercians came to settle, those White Monks who always



MONASTIC REMAINS



THE TRANSEPT

ABBEY DORE

THE ALTAR, ABBEY DORE

NORTH AISLE

SOUTH AISLE

chose the valleys for their houses, as their father St. Bernard had done. The fourth and fifth decades of the twelfth century were the golden age of Cistercian foundations in England, the age which saw the foundation of Fountains and Rievaulx, Furness and Buildwas, Jervaulx and Cwmhir. And it was in the "Annus Mirabilis," 1147, that they came to Dore, that same year which saw the foundation of Old Byland and Kirkstall and Roche and Margam, all destined to become great abbeys. The monks of Dore had for founder and overlord Robert of Ewyas Harold, whose castle two miles away protected them from such frequent pillage as that which befell less fortunate houses from the tribesmen of the Welsh hills. They had other benefactors, also, and in time grew wealthy. Acquisitiveness, to give it no harsher name, was a characteristic of many Cistercian houses, and they were favourite places of burial. The great families became attached to the houses in which their forebears were buried, and the possession of the remains of notable lay-folk was a great bond between their descendants and the order. In the thirteenth century the monks of Dore found themselves in a position to rebuild their church. And they were fortunate to possess not only the money but the man. Whoever planned the eastern part of their church proved himself an architect of no small skill. The church was completed in the last quarter of the thirteenth century, and it was consecrated by the good Bishop Thomas de Cantilupe, of Hereford, who was the last Englishman to be canonized, and whose shrine, still in part remaining in his cathedral church, was a notable objective of pilgrimage until the Reformation.

The church of Dore Abbey followed the usual Cistercian plan. It had a long nave, with narrow aisles, aisleless transepts with two eastern chapels in each arm, and an aisleless presbytery. The domestic build-

THE AMBULATORY

ings of a monastery were usually on the south side, in order that they might have the benefit of the sun, and be shielded by the great mass of the nave of the church from the north wind, and on the east by the transept. But to this rule there were exceptions, when the nature of the site demanded, and at Dore, as at Tintern and Buildwas, the cloister lay to north of the church. Of these nothing now remains, only the opening into the north transept of the night-stair, by which the monks descended from their dormitory to matins at midnight.

It must have been very soon after the building of the church that the monks found it desirable to enlarge it. The eastern walls of the two inner transept chapels were removed, the walls of the presbytery were pierced with arcades, and an aisle, or ambulatory, was carried right round the presbytery. Beyond the east path of the ambulatory a range of five chapels was erected. And it is this range of eastern chapels that forms the glory of Abbey Dore, and one of the most beautiful things of its size in England.

The rectangular ambulatory has its interest in the development of architecture. For it is Cistercian, that is to say Burgundian in origin. The Cistercian churches tended to follow continental fashions, since at regular intervals the abbots of all houses paid their statutory visit to Citeaux; and it has been observed that the Cistercian houses were very commonly built from plans inspired by Citeaux and its daughter houses. Dore choir is a reduced version of Ebrach. What appears at first glance to be an eastern double tranverse aisle is really composed of two distinct parts, the ambulatory proper, running from north to south behind the triple arcade which terminates the presbytery, and eastward of the ambulatory the range of five chapels. These chapels were formerly more definitely divided by low walls between each pillar of the arcade and the east wall between the five lancet windows. The stiff-leaved capitals of the slender columns supporting the vault of the ambulatory and chapels are among the best examples that we have, and it is interesting to note the conventionalisation of their forms from leaves of plantain and laurel.

Dore Abbey suffered the usual fate at the dissolution of the religious houses. Altars and images were torn down, the roof removed, the glass destroyed, the pavements shattered. It became, like many a lonely Cistercian house, a quarry for the buildings and roads of the district. But it was more fortunate than many a Cistercian house in that it found one who cared for it. It had passed into the possession of the Scudamores; and when Charles I reigned, and the Church was slowly recovering from the spoliation of the Tudors, John, Viscount Scudamore was the head of that ancient and honourable family. He was a capable man of affairs, who had been ambassador to Venice, and he was the friend of Laud, and a devoted son of the Church. To him came the good thought of the restoration of the abbey for the use of the neighbourhood, which had been left

without the opportunities of worship since the dissolution. But the church was a vast ruin. He could only restore a part of it, and he shut off the dilapidated nave by a wall filling the western arch of the transept crossing. He reroofed the presbytery and transepts with a flat plaster ceiling, divided by timbers, placed a fine screen in the eastern arch of the crossing, and fitted the church with pulpit, reading-desk, and pews. The old altar had been carried off to a farmhouse to serve the base uses of a salting-stone, and Lord Scudamore "with great awefulness" restored it to its former use and place. He filled the windows with glass of remarkably good character for that period, and the restored church was rededicated on Palm Sunday, 1634, just a century after the dissolution and the sacrilege.

So Abbey Dore remains to us the only church of the Cistercian order which is now in use as a parish church, and a fine example of a Caroline restoration. There are many churches, cathedral and parish, which formerly belonged to the Benedictines, and are now in use, since the Benedictines built in towns or towns grew up round their monasteries; but of the churches which the Cistercians built in their lonely valleys, only Abbey Dore remains in use, a noble monument of thirteenth century building and of seventeenth century restoration.

THE CAROLINE ROODSCREEN

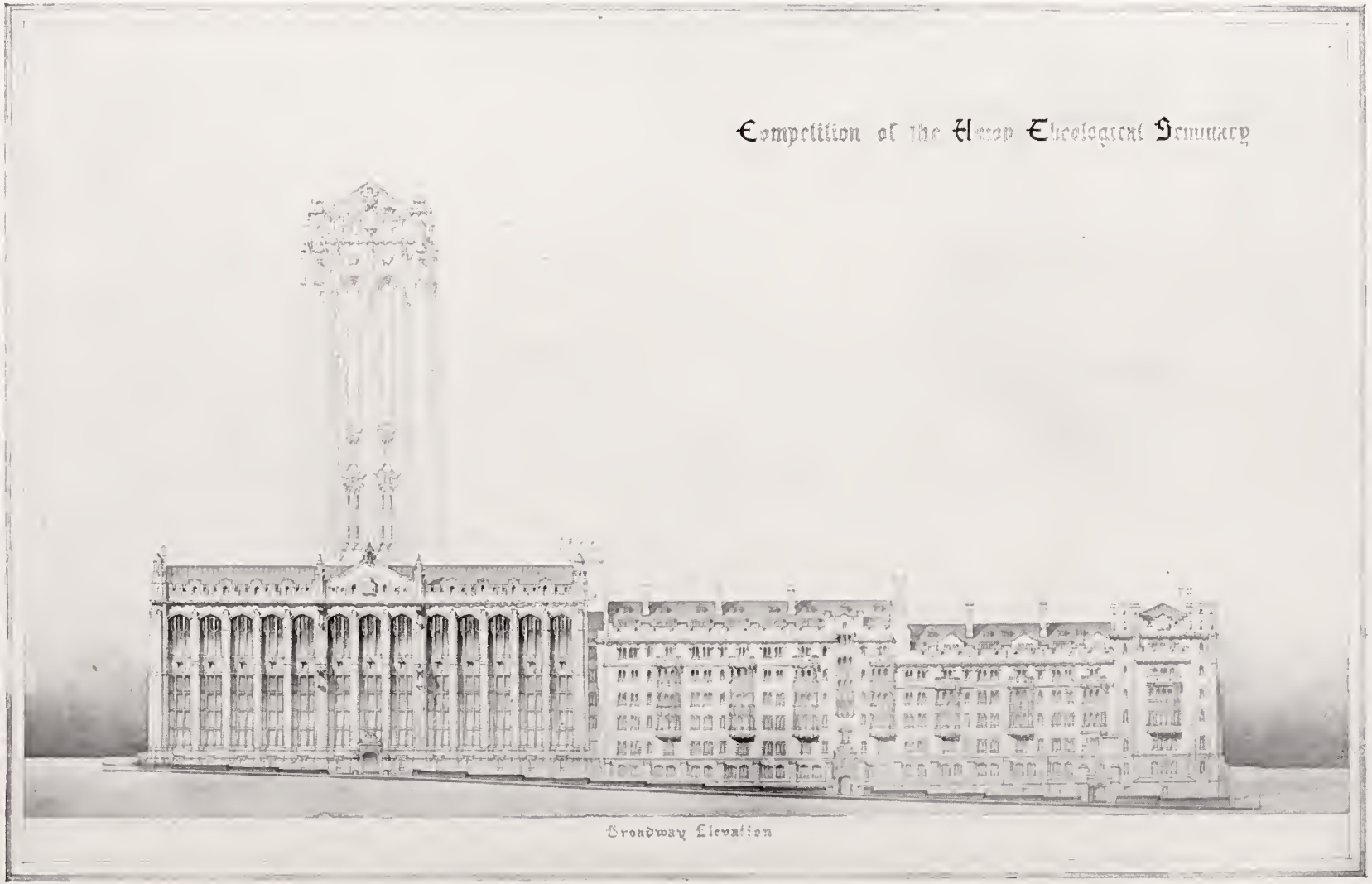
THE DESIGNS OF MR. CASS GILBERT, SUBMITTED IN THE RECENT COMPETITION FOR THE PRESBYTERIAN UNION THEOLOGICAL SEMINARY OF NEW YORK

THE recent Competition for the new buildings for the Presbyterian "Union Theological Seminary" in New York brought out a large number of designs which served to show how great has been the advance during the last generation, on the part of American architects, in the direction of a comprehension of some of the principles of Christian architecture and of facility in the use of its forms. Several of these designs have been published in *The American Architect* and in *Architecture*, and all of them show a most amazing progress from the dark days of the competition for the Episcopal cathedral for the diocese of New York, now some twenty-five years ago. In nearly every case, Gothic was handled with vitality and originality, while the eternal laws and principles of the Christian style were treated with reverence and appreciation. Not the least surprising result of this competition was the fact that some of the best designs bore the names of men who until then had hardly been thought of as possible Gothicists.

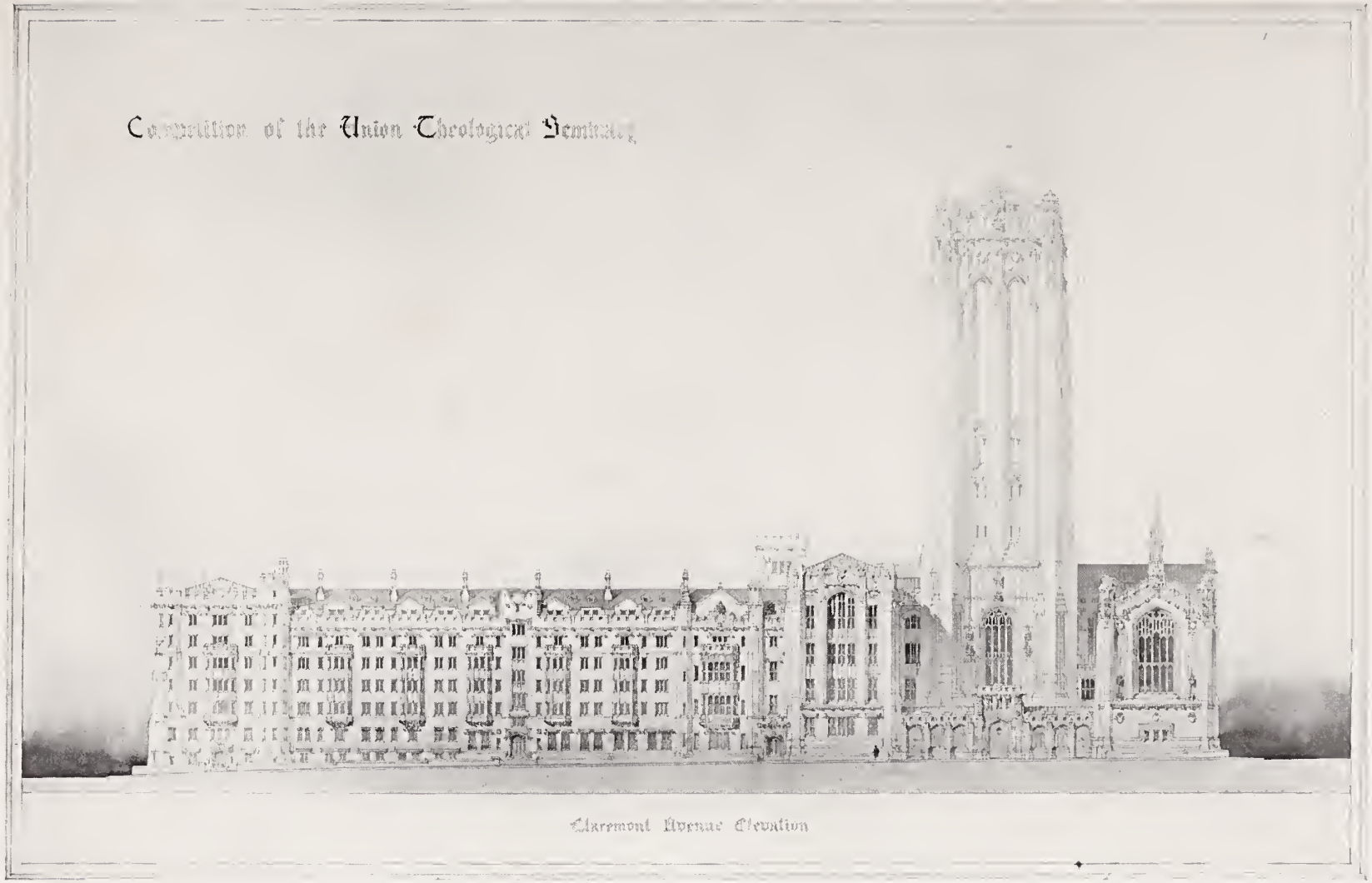
On the following pages we print the complete plans of Mr. Cass Gilbert, hitherto unpublished, and we commend them as singularly fine examples of living and spontaneous Christian art.

Not only do they demonstrate the mobility of Gothic in its adaptation to the most practical and modern conditions, and the splendid and picturesque effects in massing and composition that may be obtained from this style alone, but they also show how, in the hands of competent men, Gothic, as a style, ceases to be an archaeological affectation and becomes as adaptable and contemporaneous as the most flexible classic of the French schools.

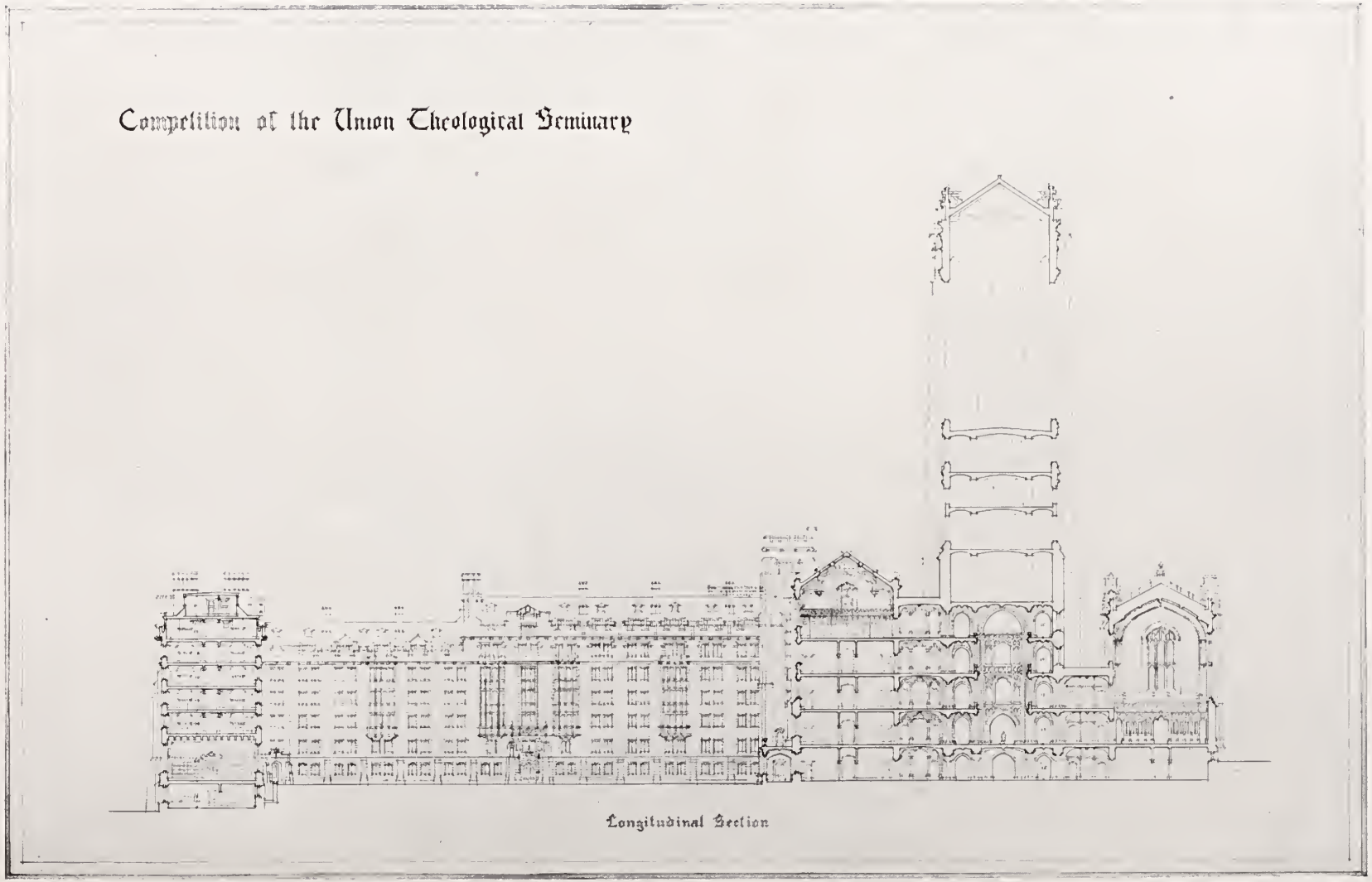
Mr. Gilbert has combined certain classical elements with those which are distinctively Gothic. Perhaps it would be more exact to say that he has eliminated from each style its accidental qualities, and the result demonstrates the fact that in both styles underneath these accidents, lies a complete unity of principle and idea. The great weakness in Renaissance architecture was that it concerned itself entirely with the superficialities of the classical style, and the fault with much of modern Gothic is that it follows exactly the same course. Straightforward and scientific construction, outward expression of internal function, and absolute beauty, are the three standards by which all styles and all architectural monuments must be judged. Whether Gothic ever becomes an universal contemporary style or not is a small matter. The Gothic movement is having most salutary effects through the tendency it is inculcating in architects and critics to scrutinize the work of the Renaissance. If the result of this is that the true standards of criticism and design are once more established, then whatever may prove in time the national architectural style of America, the Gothic movement has accomplished its perfect work.



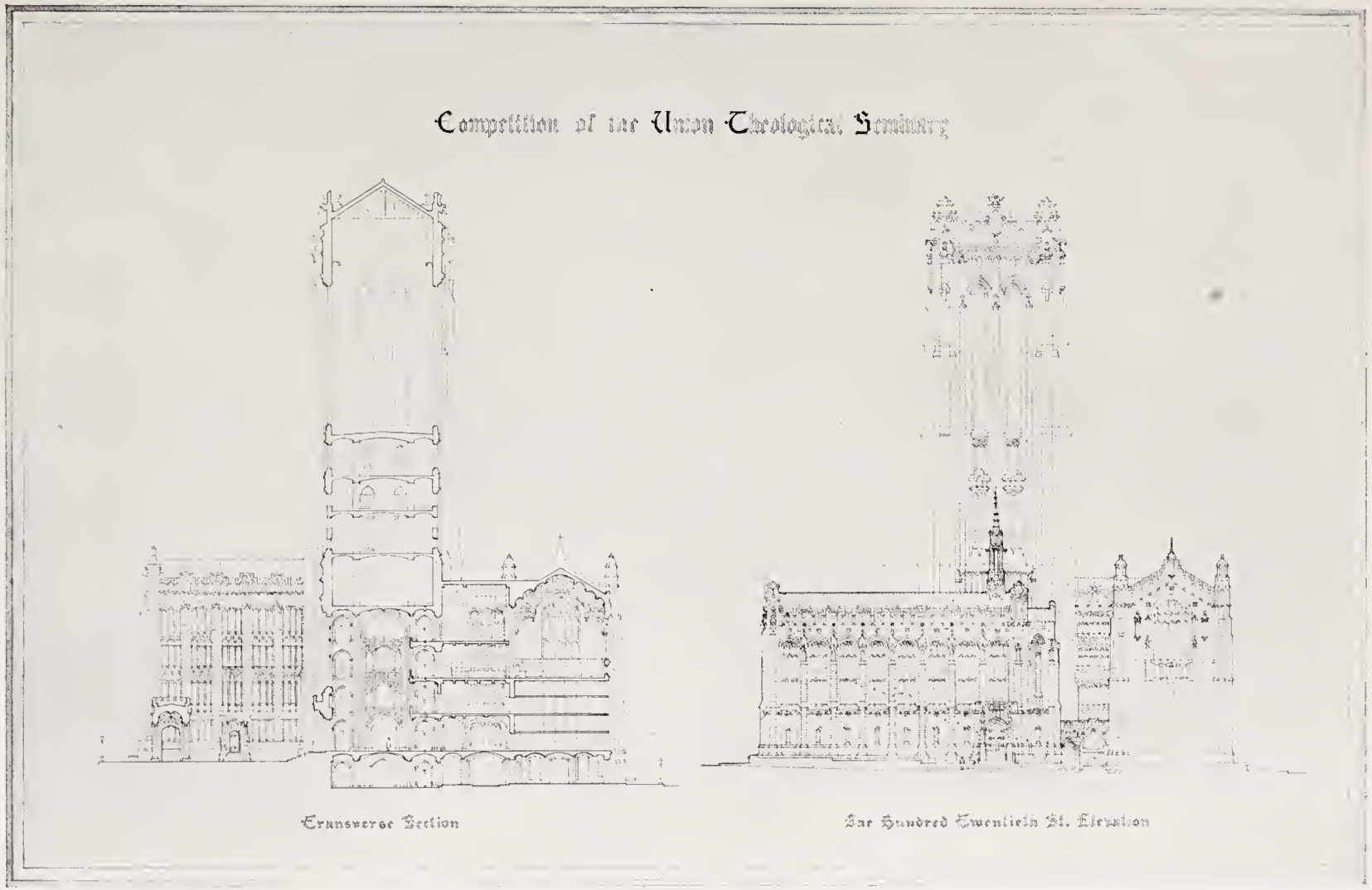
I. BROADWAY ELEVATION. CASS GILBERT, ARCHITECT



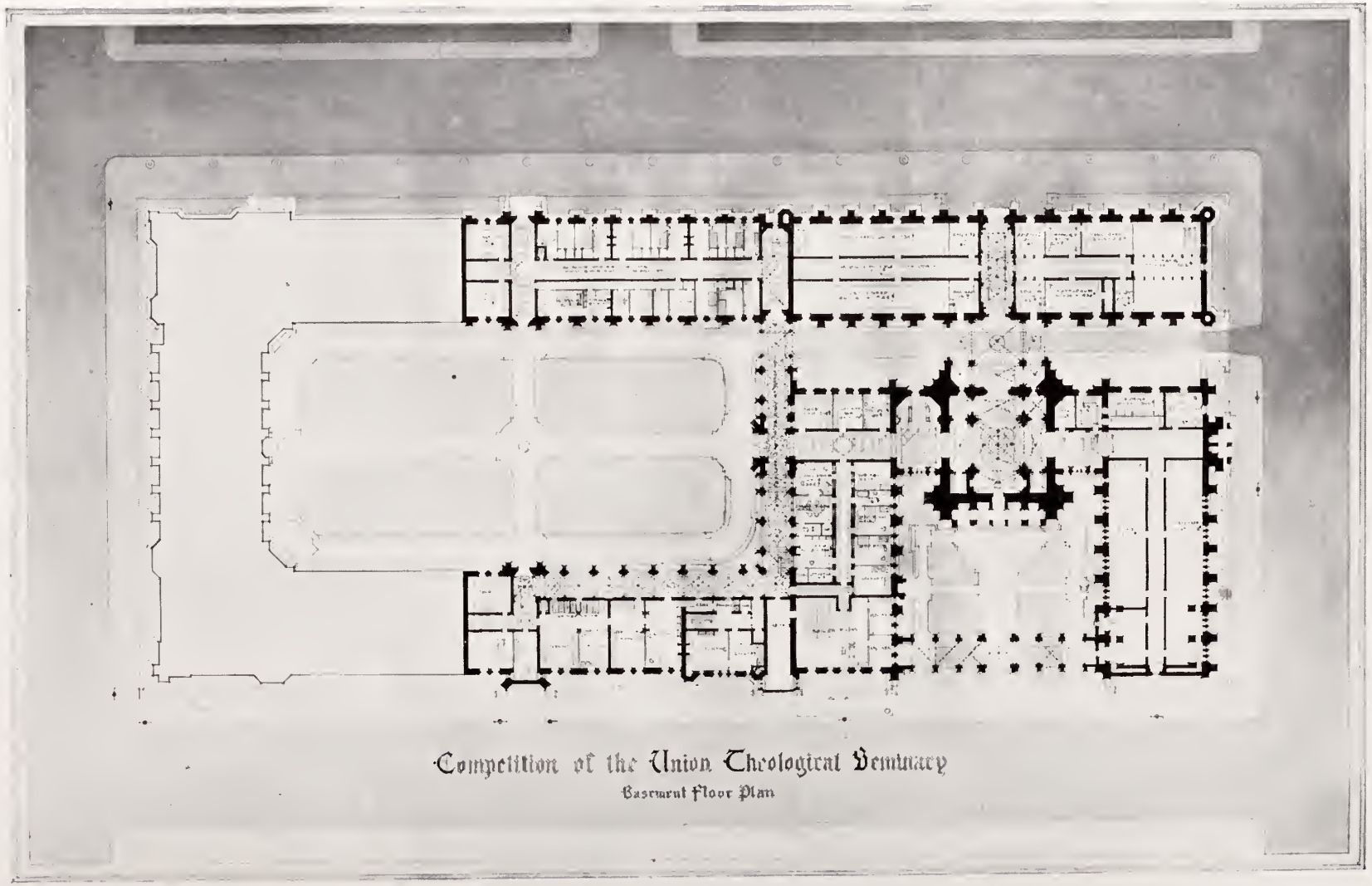
II. CLAREMONT AVENUE ELEVATION. CASS GILBERT, ARCHITECT



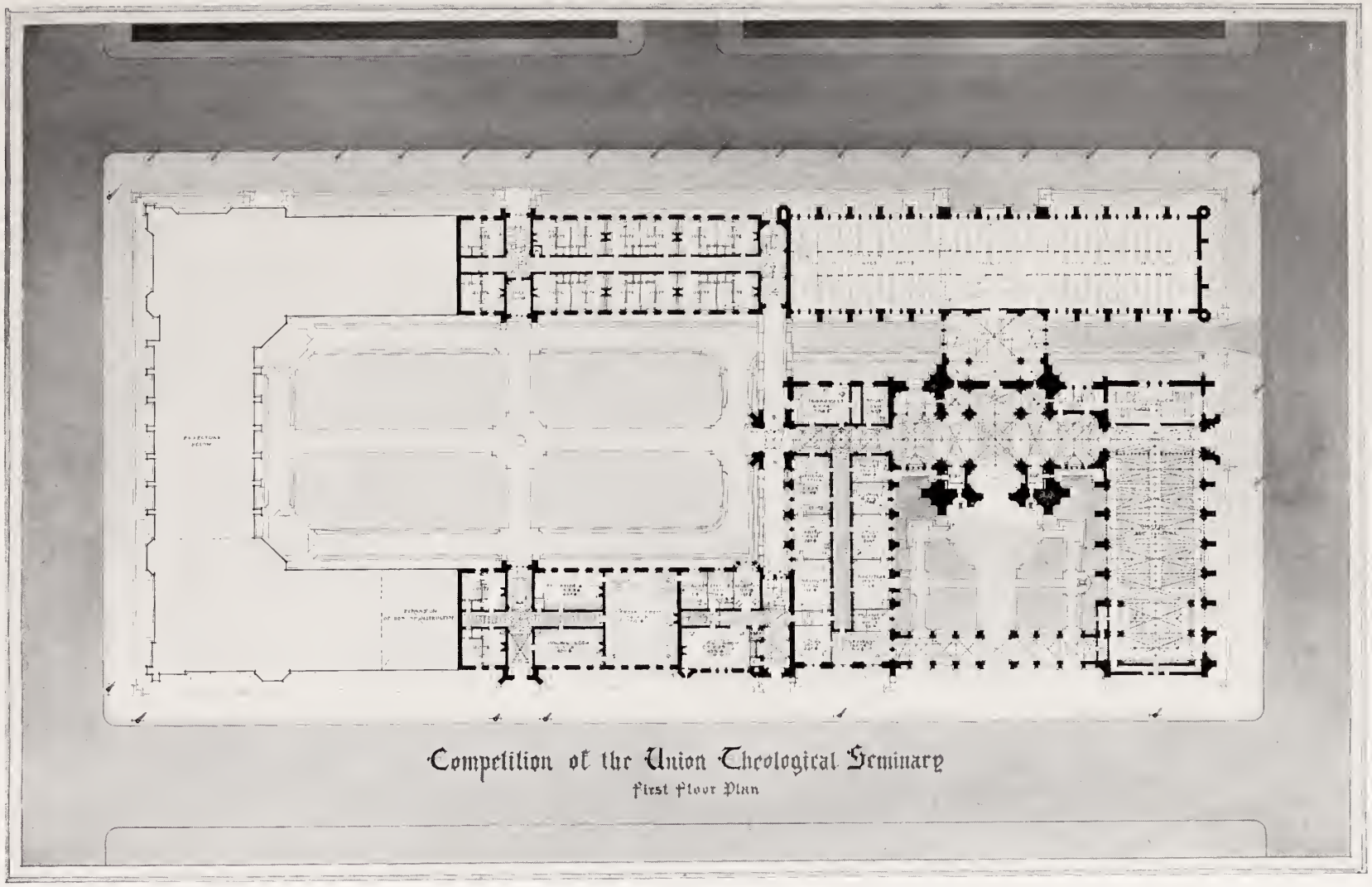
III. LONGITUDINAL SECTION. CASS GILBERT, ARCHITECT



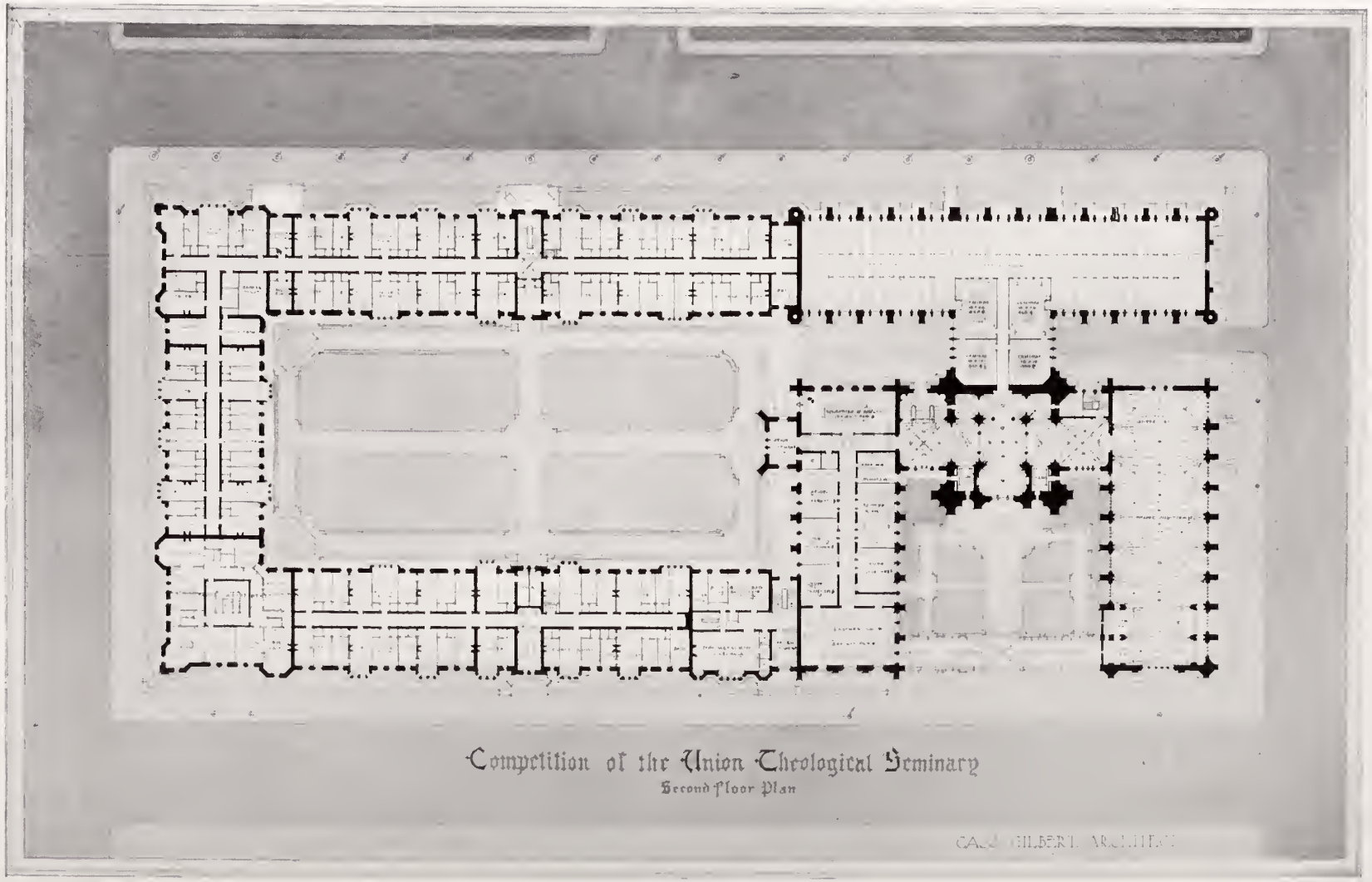
IV. TRANSVERSE SECTION AND ONE HUNDRED AND TWENTIETH STREET ELEVATION. CASS GILBERT, ARCHITECT



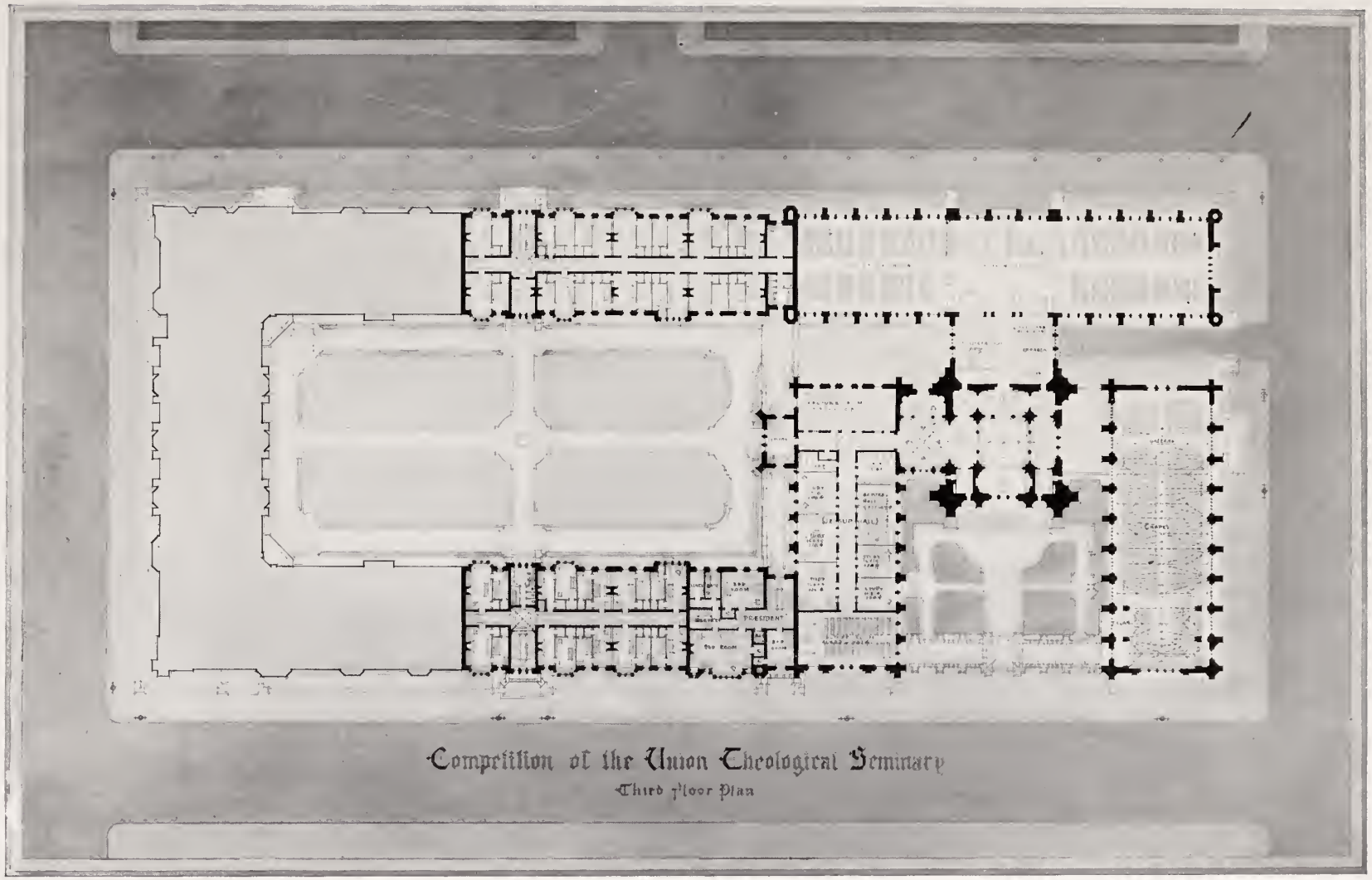
V. BASEMENT FLOOR PLAN. CASS GILBERT, ARCHITECT



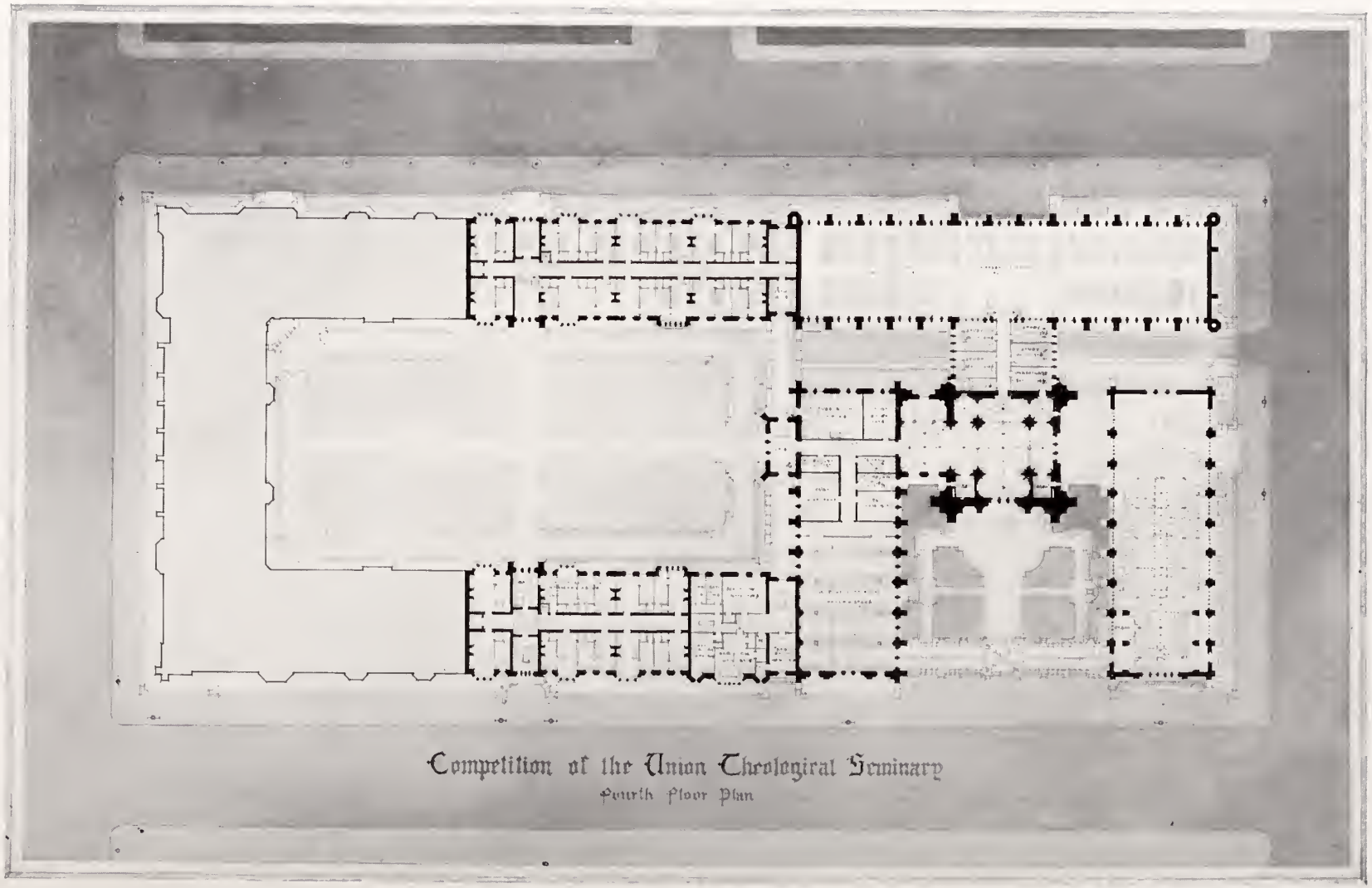
VI. FIRST FLOOR PLAN. CASS GILBERT, ARCHITECT



VII. SECOND FLOOR PLAN. CASS GILBERT, ARCHITECT



VIII. THIRD FLOOR PLAN. CASS GILBERT, ARCHITECT



IX. FOURTH FLOOR PLAN. CASS GILBERT, ARCHITECT

SAINTS AND THEIR SYMBOLS

Iconography for August

By The Rev. P. H. Ditchfield, M.A., F.S.A.

August 1st. "St. Peter's Chains." (R. K.) Lammas Day. (E. K.) Or Loaf-Mass day, when in England a Mass of thanksgiving was offered for the first ripe corn.

August 2d. "St. Alphonsus," Bishop and Confessor. (R. K.)

"St. Stephen," Pope and Martyr. (R. K.) A.D. 257. Many of the early bishops of Rome sealed their faith with their death. During the severe persecutions he sought refuge in the catacombs, where he was killed, while he was celebrating the Holy Eucharist, by order of the emperor. His body rested for many centuries in the catacombs of St. Calixtus, but was subsequently removed to Pisa. A sword in his breast is his emblem, and he is also represented stabbed in his back at the altar.

August 3d. "Finding of St. Stephen," the First Martyr. (R. K.) A.D. 415. The Golden Legend tells of Gamaliel appearing in a vision to a village priest named Lucian, who lived near Jerusalem, and telling him to direct the bishop to remove the bodies of himself, his son Abibas, St. Stephen, and Nicodemus. Callot represents St. Gamaliel appearing to Lucian, who is asleep. He shows him some golden paniers filled with roses. Red roses signified St. Stephen, who shed his blood for Christ; the white roses were for himself and Nicodemus, and a silver panier containing saffron signified his son Abibas, who preserved the pure whiteness of virginity.

August 4th. "St. Dominic," Confessor. (R. K.) 1222 A.D. The life of the famous founder of the Order of Preaching Friars, styled also Dominicans, or from the colour of their habits, Black Friars, has been often told. He was a Spaniard of noble birth and became an Augustinian canon. He accompanied the bishop of Osma and some Cistercian abbots on a mission to the Albigenses. He preached to the heretics with fiery enthusiasm, and though he was ever more ready to suffer martyrdom than to inflict it, he took some part in that terrible crusade against the Albigenses. One day he saw a vision; the Blessed Virgin was interceding with the Saviour, who was about to destroy the world for its iniquities, and she was presenting to Him St. Dominic and St. Francis with a promise that they would convert the world. St. Dominic founded his order at Toulouse, in 1216 A.D. The zeal and fervour of his preaching, his enthusiasm for the conversion of souls, his love of poverty, left their mark upon the world and survived in his followers. There is a fine picture of the saint in the National Gallery, by Mario Zoppo, showing him preaching with a book and rosary in his left hand. His usual emblem is a lily, as in the pictures of B. Angelico, Alexis Baldovinetti, D. Fabi (Vienna gallery), and of other artists. Sometimes he has a star over his head or on his forehead or his breast. A book, cross, and rosary are also his symbols. A dog firing a globe also appears in several representations of the saint. Angelico de Fiesole depicts him curing a wounded youth, the nephew of Cardina Stephen of Fossa Nuova. A fresco at Rome shows him receiving the keys from St. Peter, and Niccolo Pisano depicts him receiving the commission to preach from SS. Peter and Paul. As a representation of the sterner side of his nature Angelico represents him holding a sword, while books are burning at his side. Few saints have been more frequently represented in art than St. Dominic.

August 5th. "Blessed Virgin Mary ad Nives." (R. K.) A.D. 360. On this day there fell at Rome in the midst of the heat of an Italian summer a remarkable snowstorm, when the church of St. Mary the Blessed Virgin was being dedicated. Hence she received the title of our Lady of the Snow, and churches were raised in her honour and dedicated with this appellation. Jessamine flowers were thrown down from the roof of Sta. Maria Maggiore in memory of the snow, and the Festival of the Snow finds a place in our Sarum use.

August 6th. "Transfiguration of Our Lord." (E. and R. K.)

August 7th. "St. Cajetan," Confessor. (R. K.) A.D. 1547. He was an eminent divine who was raised to the cardinalate by Pope Leo X directly after his election. The saint's real name was Thomas de Vio. His emblem is a lily, and

he is sometimes represented as opening his breast to receive an inflamed and winged heart.

August 8th. "SS. Cyriacus, Largus, and Smaragdus," Martyrs. (R. K.) These saints suffered at Rome during the Diocletian persecution. The Roman breviary tells of St. Cyriacus exorcising the daughter of the tyrant, and he is represented in the act of freeing him from demoniacal possession in the *Die Attribute*, where he is also shown as the conqueror of the devil, who is chained near him. In Bonn cathedral he has a palm in his hand and holds the devil by a chain. Another picture shows him collecting money in a dish for poor pilgrims, and Callot depicts his martyrdom and shows him tied to a stake, hot pitch being poured on his head. I have discovered no emblem of SS. Largus and Smaragdus.

August 10th. "St. Laurence," Martyr. (E. and R. K.) A. D. 258. The memory of the heroic deacon is venerated throughout Christendom. Numerous churches have been dedicated to him, notably the church of St. Lorenzo fuori le Mura, erected on the site of his burial. Many churches in England are named after the saint, who scorned death for the sake of his faith. He served under Pope Sixtus II, who on his way to execution prophesied that St. Laurence should soon share his fate. When the treasures of the Church were demanded of him, St. Laurence told the prefect that he would produce them in three days, and on the third day presented a company of poor people and said, "These are the treasures of the Church of Christ." The prefect ordered him to be roasted to death on an iron frame resembling a large gridiron. He bore his sufferings with amazing fortitude, and even taunted his persecutors with the words "One side is roasted; turn me and eat," and then thanked God that he had been allowed to suffer for Him. There are countless representations of the saint. His most familiar emblem is the gridiron, as in the painting of Gaudentio Ferrari and on the English roodscreens, and he is attired as a deacon. In the National Gallery there is a painting of the saint, who bears a palm and crucifix. Sometimes he has a bag in his hand, and is distributing money to the poor, as in the painting of F. Angelico, who also painted pictures of his ordination, and other scenes from his life, which are in the Vatican. In the church of St. Laurence at Norwich we see him extended on the gridiron. Countless other representations of the life and death of the faithful deacon might be mentioned. In the church that marks his burial there is a series of frescoes, and also in the Strozzi Chapel of the church of St. Maria Novella at Florence, which tell the story of his life and martyrdom.

ST. CLARE, BY PINTURICCHIO

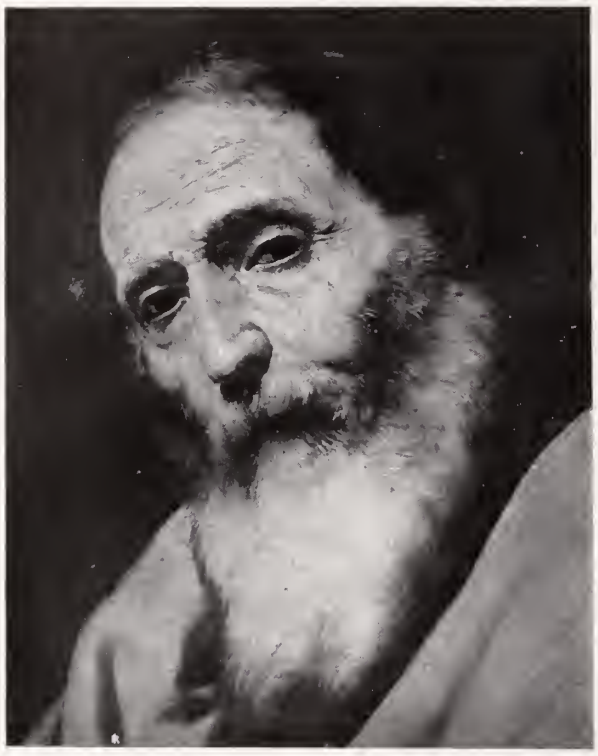
ST. LAWRENCE, BY MASACCIO

August 12th. "St. Clare," Virgin. (R. K.) A.D. 1253. This noble lady laid aside her wealth and became a lowly follower of St. Francis, seeking poverty, spirituality, and communion with God. She was appointed abbess of the Sisters of the Poor at Assisi. She fasted very strictly and wore simple clothing, a tunic and cloth cloak, and walked barefoot. One day the Saracens besieged Assisi, when the saint held before the sacrilegious host a monstrance, beholding which the heathen fled abashed. This incident caused her emblem to be a monstrance, as in Perugino's painting in the church of St. Cosimato at Rome, and in Lucio Massari's painting in the Bologna gallery. Molanus places the Blessed Sacrament in her hand. A lily is sometimes given as her symbol, and in a French engraving she appears trampling on a scimitar and holding a tall fixed cross in a turban in the ground, in memory of her victory over the Saracens.

August 15th. "Assumption of the Blessed Virgin Mary." This is a favourite subject for artists who have loved to represent our Saviour taking up with Him into heaven His blessed Mother. Many churches and cathedrals in Italy are dedicated to the Assumption of the Virgin. We need not record the tradition of the empty grave of the Virgin and of the wondrous fragrance of that sepulchre.

August 16th. "St. Hyacinth," Confessor. (R.K.) 1257. This saint was the great apostle of Poland, Russia, Scandinavia, and even Tartary, Thibet, and China were the scenes of his amazing energies. A native of Silesia, a scion of the ancient family of the counts of Oldrovans, he was educated at Cracow, Prague, and Bologna, and accompanied the bishop of Cracow to Rome, where he was attracted by the sanctity of St. Dominic, and became a member of his order. Wandering on foot from place to place, founding monasteries as centres of light in the dark places of the earth, he performed his pious mission, and everywhere attracted men by his preaching, and overthrew idolatry. Hardships and privations he endured with patience and delight, counting no labour too great to save the souls of men. He died at Cracow in his seventy-second year, in 1257, and was canonized by Clement VIII, in 1594. A picture of the saint is in the Louvre, painted by Leandro Bassano, representing St. Hyacinth crossing the Dnieper with a ciborium and image of the Virgin. This event took place after the sack of Kiow by the Tartars, when the streets ran with blood and the whole city was burnt. The ciborium and image of the Virgin seem to be the usual emblems of the saint. Sometimes he appears sailing on the sea on his cloak; in allusion, perhaps, to his voyages, or to his miraculous crossing of the Dnieper in order to convert the pagans who were worshipping a great oak. Brizzio in his painting at Bologna shows him restoring a drowned youth to life, the son of a pious lady, Primisalva, who had sent the youth to invite the saint to preach to her vassals. Malosso of Cremona shows the saint curing the bite of a scorpion; and L. Caracci depicts the holy man with the Blessed Virgin and infant Saviour appearing to him.

August 20th. "St. Bernard," Abbot, Confessor, Doctor. (R. K.) A. D. 1153. No one has ever left so great an impress on his age as the holy Bernard, abbot of Clairvaux. His home was at Fontaines, near Dijon. He owed much to the influence of a pious mother, and was a gentle, thoughtful, studious, and silent boy. He resolved to devote himself to the monastic life, and induced his brothers to join him. They with their father and other companions were admitted to the monastery of Citeaux, which became too strait for the numbers who wished to join the Cistercian order. Other foundations were made, and in the Valley of Wormwood, a nest of robbers, Bernard was permitted to raise his famous house of Clairvaux, or Bright Valley. There the community endured at first great poverty. Porridge made of beech-leaves was their diet, a food that had no savour but what was given to it by hunger or by the love of God. Bernard spent his days in toil, in severe study, and the most rigorous mortifications. A glory of more than mortal purity seemed to surround the saint, and miracles attended his progress. Dignities were offered to him, and bishoprics conferred upon him, but he declined to accept them. He espoused the cause of Pope Innocent at the time of the great schism. Of the events of his wondrous life, his contest with Abelard, his preaching the second crusade, his vigorous writings and condemnation of abuses, it is unnecessary to write here. The life of the saint is known to the world, that life that ended at his monastery at Clairvaux, where he ascended "from the Bright Valley to the mountain of eternal brightness." Many emblems have artists given to the saint. On account of the severity of his mortifications the *Arbor Pastoralis* shows him bearing the instruments of our Saviour's Passion. The Blessed Virgin with the infant Saviour are represented as appearing to him, and in two figures she gives him milk from her breast. Garofalo painted him with three mitres on his book or at his feet, those mitres



ST. BARTHOLOMEW, BY RIBERA

which he rejected. In the Dresden gallery there is a picture of him with a beehive as his symbol, in allusion to his honeyed words, and sometimes an angel holds his crosier while he writes his burning words. A white dog which sometimes has a red back is also his emblem, and in the Isabella breviary at the British Museum he is shown holding the devil in a chain. Such are some of the emblems which artists have loved to assign to the brave, lion-hearted, holy St. Bernard.

August 21st. "St. Jane Frances," Widow. (R. K.) 1641 A.D. In early life this holy lady evinced much love for Christ and was the friend of St. Francis de Sales, who was her spiritual adviser. She came of a noble family, and married the Baron de Chantal. A shooting accident deprived her of her husband, and left her a widow at twenty-eight years of age. Her subsequent life was one of entire sacrifice of herself to the will of God and submission to His decrees. Earthly trouble she knew well, and suffered the loss of her only son and other relatives. She visited the sick and watched whole nights by the bedside of the dying. Acting on the advice of St. Francis she founded at Annecy the order of the Visitation of the Virgin Mary, which spread rapidly, and new convents were built at Lyons, Grenoble, Bourges, Dijon, Moulins, Nevers, Orleans, and Paris. When a pestilence visited Annecy, she was urged to fly, but remained at her post. After a devoted life she fell ill at Paris, and died at Moulins, in 1641. Her usual emblem is a heart held in her hand. St. Jane Frances loved to visit and nurse the sick and her memory is venerated, especially in her native region of Annecy in Savoy.

August 23d. "St. Philip Benitis," Confessor (R. K.) A.D. 1285. He was the principal propagator of the order of the Servites, or Servants of Mary, to which reference has already been made. He studied medicine at Paris and Padua, and visiting Florence he attended a service at a church of the Servites, and was impressed by the words in the epistle addressed to another Philip, "Draw near, and join thyself to this chariot," and at length joined the order. He practised much self-mortification and asceticism, and became general of the order. The Apostolic chair was within his reach, but he fled and concealed himself till the election of Pope Gregory X. He was sent on an extension mission and preached at Avignon, Toulouse, Paris, Flanders, and Germany. He did much to reconcile the fierce discords that raged between Guelph and Ghibelline, and ruled his order with much wisdom and strictness. He used to call his crucifix his "book" whence he derived all his powers, and devoutly contemplating it his saintly soul passed away. Andrea del Sarto painted a picture of the saint in the act of giving his shirt to a leper, and also of his healing a possessed woman. In the Pitti Palace there is a painting of St. Philip with a mitre and tiara before him, in allusion to his abandonment of the chair of St. Peter.

August 24th. "St. Bartholomew," Apostle. (E. and R. K.) Little is recorded of this saint in the Gospels. He is supposed to be identical with Nathaniel, and after the dispersion of the Apostles, he preached the word in India, Phrygia, and Armenia, where he suffered martyrdom, being flayed alive and crucified. On several English roodscreens he is shown with a flaying knife in his hand, which also is his emblem in the Delamere brass at St. Albans. A knife and a book are often given as the symbols of the saint, and there is a painting at Notre Dame, Paris, showing the saint healing a princess of Armenia. He is sometimes represented bearing his skin on his arm, and he appears in several groups of saints, as in the marriage of St. Catherine, by Fra Bartolommeo.

August 25th. "St. Louis," King and Confessor. (R. K.) 1270 A.D. The saintly king of France did justice, loved mercy, and walked humbly with God; in him the middle ages had

put forth its ideal, its blossom, and its fruit. "That purity, that sweetness of soul, that marvellous elevation to which Christianity raised its hero, who shall restore to us?" asks Michelet, the historian of France, and our own Gibbon says of him, "The voice of history renders testimony that he united the virtue of a king, a hero, and a man; that his martial spirit was tempered by the love of private and public justice; and that Louis was the father of his people, the friend of his neighbours, and the terror of the infidels." Of his holy life, his boundless charity, the fair abbeys and friaries that he built, it is unnecessary to tell here. Twice did he essay to rescue the Holy Land from the hands of the infidels; in his first crusade he lost his liberty, in his last his life, dying of fever in his tent at Tunis. A crown of thorns and a cross are the usual symbols of the holy king. The crown sometimes encircles three nails, and the fleurs de lys frequently appear. In Chartres cathedral he appears in a stained glass window clad in armour and riding on horseback, together with a shield and standard bearing the lilies of France. Burgmaier depicted him entertaining the poor at his table, and another artist shows him washing their feet. A pilgrim's staff and a cross upon his sleeve, in allusion to his crusades, are other attributes of the royal saint.

August 26th. "St. Zephyrinus," Pope and Martyr. (R. K.) A.D. 219. This saintly pope, after a troubled rule, was martyred under the Emperor Heliogabalus. His symbol is a monstrance, as depicted by Weyen. This emblem was chosen either because of his triumph over heretics as regards the doctrines of the Holy Eucharist, or because "he first introduced golden vessels instead of wooden for holding the sacred elements." *

August 27th. "St. Joseph Calasanctius," Confessor. (R. K.) A.D. 1648. He was a native of Petralta in Aragon, of a noble family, and after a pious youth he entered upon the work of Apostolic ministrations, visiting Castile, Aragon, and Catalonia, and everywhere preaching to the people. He loved children, and especially devoted himself to their instruction, and in visiting the sick. He founded, in 1617, the poor regular clergy of the pious schools of the Mother of God, which order spread rapidly throughout Italy, and had houses in Austria, Poland, Hungary, and Spain. The clergy at first were bound by simple vows, but this rule has been changed, and solemn vows were required. The saint lived to a great age, dying at Rome, in 1648, aged ninety-two years. His emblem is a lily, with a mitre and cardinal's hat before him. The Virgin and infant Saviour are also represented as appearing to him.

August 28th. "St. Augustine," Bishop, Confessor, Doctor. (E. and R. K.) A. D. 430. The famous and saintly bishop of Hippo was the light of the Church in the early part of the fifth century. A perfect model of true penitence, a true champion of the faith, a confounder of heresies, a prolific and spiritual writer, St. Augustine has left a name revered throughout Christendom. Of his early sins and heretical tendencies, so graphically described in his "Confessions," of his struggles with the heretical Donatists, Manichees, Arians, and Pelagains, it is unnecessary

ST. LOUIS, BY GIOTTO

* "The Saints in Christian Art," by Mrs. Arthur Bell. p. 218.

here to write. His praises have been sung by the learned of every age. Luther affirmed that since the Apostles' time the Church never had a better doctor. He has been styled the bright star of philosophy, the singular excellent father, and the chief among the greatest ornaments and lights of the Church. In Augustinian monasteries pictures of the saint are frequent. Old paintings usually show him clad in a black habit with a leathern girdle. An inflamed heart is a constant symbol of the saint, and this is frequently pierced with an arrow, as in the painting by Meister von Liesborn in the National Gallery. In the same collection there is a painting by Garafalo of St. Augustine with a child and a spoon on the seashore, and Murillo's painting at the Louvre and a primer of 1516 represent the same event. A light from heaven shining upon the saint with the word *Veritas*, and an eagle, are some other symbols of the saint.

August 29th. "The Decollation of St. John Baptist." There are numerous representations of the beheading of the holy Baptist, and the dancing, or rather tumbling, of the daughter of Herodias, the murder of the saint in his prison, and the presenting of his head on a charger, were favourite subjects for mediæval artists. They appear in many wall paintings and stained glass windows.

August 30th. "St. Rose of Lima," Virgin. (R. K.) A.D. 1617. This saint, of Spanish race, was the firstfruits of the canonized saints of America. She was born at Lima, in Peru, and grew up a very beautiful child and woman. She took St. Catherine of Siena as her model, and loved to practise the most rigid asceticism and self-denial. One day her mother placed a garland of roses on her head; the saint secretly inserted a pin into the wreath in order to give herself pain and cure herself of any feelings of vanity. This incident artists have loved to depict. In a painting in the Pitti gallery, by Carlo Dolce, she has this rose garland on her head, and Murillo painted her crowned with thorns and holding a rose, on which is the figure of the Saviour. The infant Saviour in a nosegay of flowers, a crown of thorns, and a rose in her hand, are her most appropriate symbols.

August 31st. "St. Aidan," Bishop and Confessor. (R. K.) 651 A.D. The holy man was sent from the isle of saints, Iona, at the request of King Oswald of Northumbria, to convert the ignorant and rude pagan English. He succeeded a man of rough and austere temper who failed in his mission, and by his gentleness, prudence, and holy life, St. Aidan won the hearts of the people, and governed all the churches of Northumbria for seventeen years. His episcopal seat was the isle of Lindisfarne, where he founded a monastery, which was the mother of churches and monastic houses in the north of England. King Oswin gave to the bishop a fine horse, which he might use in crossing rivers, or in performing a journey upon any urgent necessity. Meeting a poor man who asked alms, St. Aiden dismounted and ordered the horse, with all its royal furniture, to be given to the beggar. This incident is represented in the *Icones Sanctorum.* To a priest journeying by sea he gave a phial of oil, saying that a storm would occur on his homeward journey, and that he should cast the oil into the sea, and the winds would cease. By this means the lives of the crew and of the priest were saved. St. Aidan is represented in art calming a storm, and also extinguishing fire by his prayers. This occurred when the cruel Penda besieged Bambrough, and tried to burn the city; but St. Aidan prayed, "Behold, Lord, how great mischief Penda does." The flames were immediately arrested and the city was saved. A stag crouching at his feet, and a lighted torch, emblem of the light of truth which he shed on the northern regions of England, are also symbols of the saint.

EDITORIAL

CHRISTIAN art owes its existence to Catholic Christianity; Protestantism, for the first three centuries of its existence, wrought, both consciously and unconsciously, toward its undoing, fixing the fate initiated by the Renaissance, and not only contributing nothing towards the development of art but working mightily toward the total extinction of the product and the principles of the great thousand years of Christian civilisation. Nothing is gained by clouding premises and blinking the conclusions. It is possible that art is an unmitigated evil and that its destruction is the proudest boast of the Reformation; this is not the question. History is as stated.

In view of this undebatable condition it is deplorable that, so far as the Roman Catholic Church outside of England is concerned, the work of artistic restoration is in other hands. There, it is true, the efforts inaugurated by the Established Church and carried on so vitally by the Catholic party therein, are matched and even bettered by Roman Catholicism, but in continental Europe, apart from music, there is practically no sign of new life, while here in America the vast power and wealth and vigour of the Roman Church are, in the great majority of cases, exercised in the direction of perpetuating false standards and producing a gigantic volume of work which is worse than lifeless, being aggressively and persistently bad, and bad not only in itself but in its circles of influence, which widen always in their increasing rings, until they touch, faintly but effectively, the far shores of every department of thought and conduct.

In justice it must be said that this is no new thing. Protestantism was not alone during its first three centuries in its degrading influence on art. The death blow had already been struck when it came upon the scene, and during its career it has, though the thought is amazing, walked hand in hand with Rome in its progress towards the negation of art. The influence of Catholic Christianity during the eighteenth century, for example, was quite as destructive towards genuine art as was that of Protestantism; the divine fire had been extinguished and by forces that were operative long before the Reformation.

The point is, however, that the restoration has been taken up, not by the great power that wrought the thing itself, and that even in its most unhappy days still claimed to uphold the ancient tradition, but rather by the very thing that so long claimed the essential wickedness, or, at the least, the inutility, of that to which it now devotes itself so assiduously and successfully.

It is true, on the other hand, that the first steps towards the restoration of Christian art were not taken by organised Protestantism, but by that singular phenomenon, a portion of the One, Catholic, and Apostolic Church, which for several centuries fondly and honestly believed itself to be a Protestant sect, acting and believing as such. Analyse the events and their impulses, and it appears quite clearly that it was not the Protestantism of the Anglican Church, but its Catholicism, which in the early nineteenth century became so instrumental in the recrudesence of Christian art. The first impulse came from the Catholic deposit which for centuries had lain hidden under the manifold accretions of English Protestantism, preserved by some miracle from the general destruction: forgotten seed that, when the time was come, germinated and burst upward through the unprolific strata three centuries of theological error had imposed upon it, destined at last to become a great and unexpected agency of fertilisation.

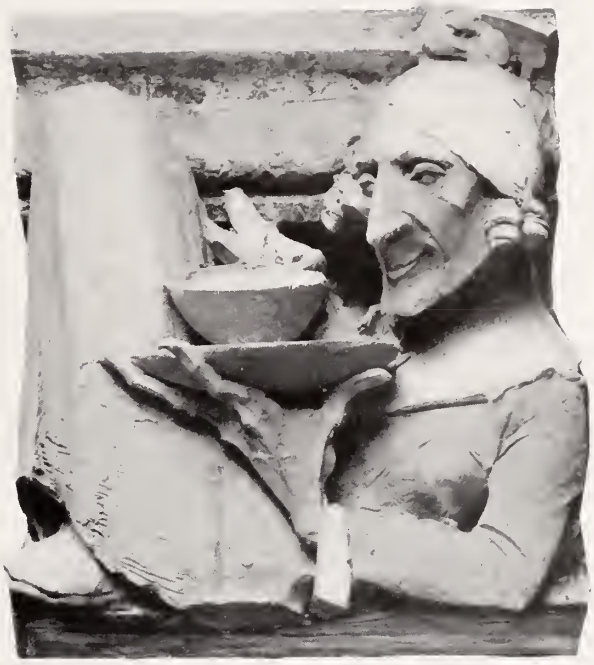
Since then, however, to change the simile, every Protestant torch in the hands of English-speaking men has been thrust

forward for the new fire, and the darkness is lighted by myriad flames, gathering swiftly together to that great conflagration that shall purge the world of accumulated error. Only here, in our own country, the Church that has never wavered in the defense of the Catholic faith holds back, and still plays with the æsthetic toys of the great Decadence, giving to the world an idea of her essential nature, which is false, misleading, and injurious. This is not to say that the art expression of the Roman Church is always bad; there are shining examples of absolute good, just as, in the Episcopal Church, for example, there are shining instances of the exquisitely bad. In each case, however, these phenomena are accidents. They do not represent the established tendency. Roman Catholicism cannot be insured against getting into the hands of a good architect or sculptor or painter or glass-worker any more than the Episcopal Church can be guaranteed immune from the bad practitioners in these and other arts. The fact holds, however, that he would be a reckless man who could say that, as a whole, the influence of Rome was towards the development of good art, that of the Anglican Church towards the perpetuation of that which is bad.

It is hard to see how such a state of things can be excused. By every reason of history, tradition, expediency, and duty, Catholic Christianity is bound to demand good art, and get it, too. The things are as inseparable as body and soul, which, when once divided, mean one thing only—death. Art is not an ornament, it is a solemn duty; it is not its own reward, for the compensation is both spiritual and material and is rendered tenfold. Good art takes no more time than bad, and it costs less; it is to be had for the asking, and every request gives added courage to the artist and increased power to his brain and hand. There is no conceivable plea that can be admitted for a moment, and persistence in the present course can bring only condemnation.

Let us assume for a moment that the great Roman Catholic Church were once to range itself on the side of righteous art, employing only conscientious and able artists, and ordering them to work only in styles explicitly Christian; demanding noble statues and pictures at least beautiful and painted with conviction and faith; accepting no stained glass that was not true in theory and in method, lovely in colour and design; rejecting the futile confections of the purveyor of ready-made altars, shrines, stations, and stalls, the tawdry vestments of German factories and the vicious brasswork of French mechanics — in a word, assume that she were to put into practice in all the arts the great reform in music decreed by His Holiness, Pius X, what would be the result? The imagination balks the issue.

There is one type of mind, and one only, that could look on such action with dismay: that, namely, which regards the Catholic faith with horror, and believes that any increase in the numbers and influence of the Roman Catholic Church is fraught with danger to civilisation. To all others the reform would appear the greatest and most potent since the Council of Trent.



GROTESQUE BOSSES IN CADET BARRACKS, U. S. MILITARY ACADEMY, WEST POINT, N. Y. CRAM, GOODHUE & FERGUSON, ARCHITECTS. LEE C. LAWRIE, SCULPTOR. FURNISHED IN CONCRETE STONE BY ECONOMY MANUFACTURING COMPANY, NEW HAVEN, CONN.

CHRONICLE AND COMMENT

THE Glastonbury Abbey estate of thirty-six acres, which includes the ruins of the ancient and historic monastery, has been sold at public auction. The vendor was Mr. Stanley Austin, who "inherited" the property from his father. Mr. Earnest Jardine, of the Park, Nottingham, started the bidding at £24,000. Two other bidders, one of whom appeared to be a citizen of the United States, carried the auctioneer by £1,000 bids to £29,000. Then there was a pause while the auctioneer dilated upon the increasing income derived from admissions to the ruins, last year's total of visitors being just under 10,000. Mr. Jardine ultimately bid £30,000. There was no advance, and he became the purchaser. The Standard remarks that it is consoling to know that the ruins of Glastonbury Abbey have fallen into hands which are the last to be likely to hold them in anything but reverence.

Since the sale, there has appeared a public letter from the Bishop of Bath and Wells containing an appeal for upwards of £30,000 to secure the abbey estate for the Church. It is now generally known, says the bishop, that Mr. Jardine "has generously entered into an arrangement with myself, in which he has purchased Glastonbury Abbey with a view to its being acquired by the Church of England." The bishop is making himself responsible for the ultimate payment to Mr. Jardine of £30,000, in addition to the expenses of the sale and the payment of interest upon the money he advances at a reasonable rate, until the whole of the money is paid off:

"What I have done so far, was to write privately to a number of people who I thought would be likely to help me, and ask for guarantees of subscriptions to pay the cost of the purchase of the abbey, mentioning to them that my proposal was to vest it, when acquired, in the Archbishop of Canterbury, the Bishops of Winchester, Bristol, Gloucester, and Bath and Wells, together with other persons — presumably laymen — who would be suitable to hold it as administrative trustees on behalf of the Church of England."

The Bishop of Bath and Wells has no scheme to propose as to the future of the abbey estate. He thinks it best that no scheme should be formulated until every penny of the money has been subscribed and the administrative trustees are in a position to consider any plans to be formed about the use of the property. The response to this private appeal has been a guarantee of about £15,000, and now that the purchase has been effected, the bishop feels in a position to make a public appeal to members of the Church of England for their generous assistance. It is his hope to form a committee of people in the county of Somerset who will co-operate with him in endeavouring to obtain the funds that are now needed. Subscriptions may be sent either to the "Glastonbury Abbey Fund," at Messrs. Stuckey & Co.'s bank, Wells, or to the bishop himself.

The condition of the main tower of Canterbury Cathedral is not very satisfactory. It has suffered, so Sir William Richmond tells us, from the evil effects of coal smoke, and he denounces the mayor and corporation of the city as the chief offenders on account of their electric light station. The mayor tries, in The Times, to defend the "city fathers," but there is no doubt that Sir William is right, and it is sad to think of the destruction wrought by this evil agency. The mayor and his fellows should be forced to consume their own smoke.

M. Enlart has been honouring the English nation by attributing to its masons and architects the origin of the flamboyant style. Hitherto we have been supposed, by ill-informed writers, to have derived our changes in style from the continent. *Nous avons changé tout cela.* Now the genius of invention is not denied us, and we seem to have influenced foreign styles. This is very gratifying, but Mr. Edward S. Prior, one of our foremost authorities, is unconvinced, we regret to say, and waits for further evidence before accepting M. Enlart's conclusions.

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IT being impossible to reproduce, in small halftone plates, the weighty effect of this revival of the old English method of slating; or of the fine color scheme, it is recommended that roofs, upon which this class of slate is placed, be seen in actual use. We shall be pleased to furnish data to those interested. ¶ The Colors may be Red, as in these buildings; or Clear or Mixed Unfading Green; or Hard-Vein-Variegated-Green-and-Purple.

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Sears Building, Boston, Mass.

Mr. W. Plunkett Stewart's Stable, at Haverford, Pa.

There is perhaps nothing in recent years which is so interesting to church builders as the development of decorative concrete stone for interior columns as well as exterior trim. The Economy Manufacturing Company of New Haven have done a great deal more in this line than any other concern, having furnished the material already for five churches, with many more in prospect. They not only have spent a good deal of time in the study of the physical problems connected with the production of this material, but have at their command considerable expert scientific knowledge. They use no sand or gravel of any kind in the production of the stone. It is only crushed trap rock, which is, as is well known, lava from extinct volcanos, the deposit of lava in Connecticut being the largest in the world. Drawing their supply from one vein and mixing it with Portland cement, in proportion of one of cement to two and one half or three of crushed stone, they get an impermeable material which costs, in a general way, about four fifths of terra-cotta and about half of limestone, being far superior to terra-cotta because available in so much larger sizes, and to limestone because so much more impermeable.

The first large building of prominence where this material was used is the Cadet Barracks, at West Point, under designs of Cram, Goodhue & Ferguson, and there are in the front of the building over one hundred foliated and grotesque bosses. In these, Mr. Lawrie, the sculptor, has carried out the architects' ideas with wonderful fidelity, the illustrations given elsewhere show that the New Haven concern seem to be able to reproduce shades of feeling as well as can be achieved even with the most skilful chisel in natural stone.

Crosby Hall, another of London's oldest and finest landmarks, is to be wiped out. This has been sold, to make room for city offices. Crosby Hall carries one back to the days of Roman invasions, for it forms part of the site of a Roman villa. This splendid piece of fifteenth century architecture stands in Bishopsgate. It was built by Sir John Crosby, "grocer and woolman," in 1466 as a dwelling-house. It had then the distinction of being the loftiest edifice in London. Sir John, like many other city merchants, lived in Bishopsgate, as it was near the country and Exchange alike. The history of Crosby Hall has been an eventful one. It is mentioned by Shakespeare, who lived close by, and Richard III held his first council here. For years it was used to entertain foreign ambassadors to England; then the ancestors of the present Marquis Northampton bought it. For nearly a century it was a nonconformist meeting-house. In its later history it has played as many parts as in its earliest years, and now, unless some philanthropist interested in the preservation of buildings of rare history interferes, this grand old hall will go the way of so many others in London and be demolished by the house-breakers.—*N. Y. Herald.*

When the work of erecting Winchester Cathedral was commenced, in 1202, the foundations, it appears, were formed by laying large trunks of beech trees across and across in layers upon a bed of peat (!), the interstices being filled in with flint and chalk. It is hardly to be wondered at, therefore (says the Pall Mall Gazette), that in the course of time the immense weight of the structure has caused the foundations to sink, so that the walls are now in places nearly two feet out of the perpendicular. The chief work in progress at the moment is the underpinning of the walls to arrest this mischief, the process being described in the report as follows: A hole is dug close to the foundations down to the peat; when this is reached the hole is continued under the main wall nine feet from the front, and the timbers, flints, etc., removed down to the top of the peat. There is scarcely any water until about one and one half feet or two feet above the top of the gravel, but as soon as this depth is reached the water fills the hole to a depth of six or seven feet. The diver then removes the remainder of the peat, and places bags of cement concrete, well grouted, on the top of the gravel, which prevents the water from rising. When he has completed one layer of concrete bags, he slits open the top of each bag and lays another upon it, which adheres to it; in the same manner a third is placed on the second, and so on. When three or four feet of the concrete have been put down the grouting machine forces in liquid cement, which fills up all interstices and unites the whole into one solid rock. The water having been sealed down by the concrete, ordinary bricklayers lay courses of specially burned hard bricks with cement upon a rock of so broad a base that no movement is possible. The spreading of the walls has, of course, severely strained the roof of the cathedral, and a great part of the groining will have to be taken out and rebuilt, both in the retro-choir, where the chief of the damage is located, and in the nave itself.

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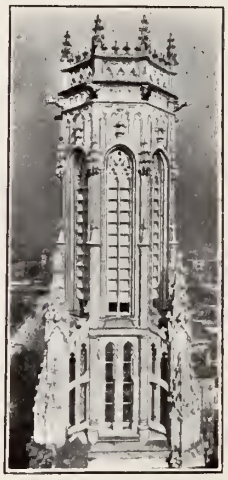

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St. Andrew's Church, Philadelphia, Pa.
St. Mark's Church, Philadelphia, Pa.
St. Mary's Church, Philadelphia, Pa.
St. Monica's Church, Philadelphia, Pa.
St. Peter's Church, Philadelphia, Pa.
Church of the Immaculate Heart, Overbrook, Phila., Pa.
Patterson Memorial Church, West Philadelphia, Pa.
Eighteenth Street Presbyterian Church, Philadelphia, Pa.
St. Gabriel's Church, Philadelphia, Pa.
St. Elizabeth's Church, Philadelphia, Pa.
Church of the Resurrection, Philadelphia, Pa.
Church of the Immaculate Conception, Jenkintown, Pa.
St. Paul's Church, Baltimore, Md.
St. Paul's Church, Pittsburg, Pa.
Trinity Cathedral, Cleveland, Ohio.
Trinity Church, Geneva, N. Y.
St. Patrick's Cathedral, Harrisburg, Pa.
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EDITED BY RALPH ADAMS CRAM, F.A.I.A., F.R.G.S.

Associate Editor for Great Britain and Ireland,
REV. PETER HAMPSON DITCHFIELD, M.A. (Oxon) F.S.A., F.R.H.S.

Published Monthly. Annual Subscription, $5.00, *postpaid throughout the Postal Union. In giving change of address the* old *as well as the* new *address must be given. Application made at the postoffice at Boston, Massachusetts, for entry as second-class mail matter.*

RICHARD G. BADGER, PUBLISHER, THE GORHAM PRESS, BOSTON, MASS., U.S.A.

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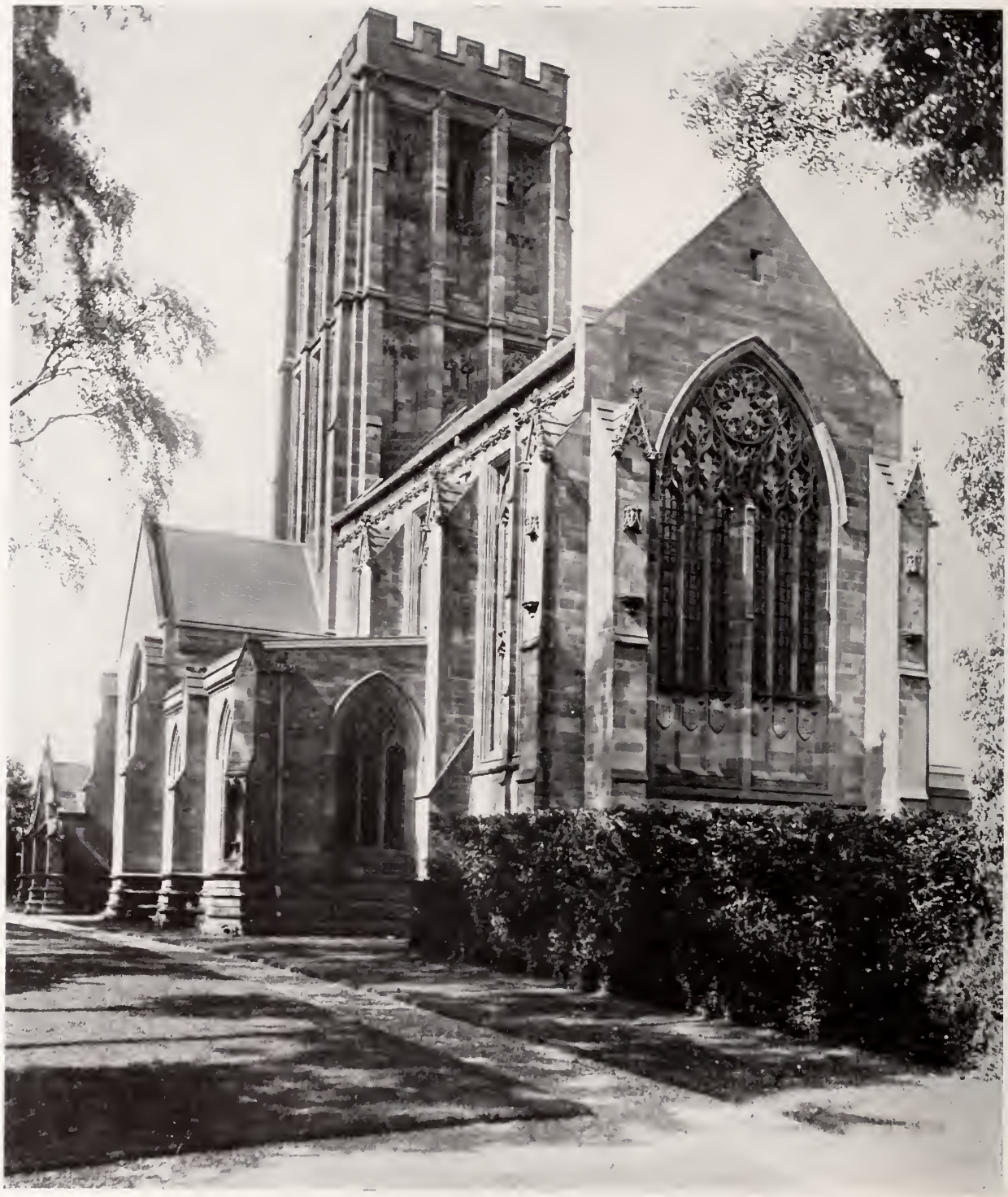
THREE LIGHTS FROM AN ENGLISH STAINED GLASS WINDOW, RECENTLY PLACED IN THE CONGREGATIONAL CHURCH AT NEWTON HIGHLANDS, MASSACHUSETTS



HOAR CROSS CHURCH

Christian Art

Volume One September, 1907 Number 6

A MODERN COUNTRY CHURCH

By The Rev. E. Hermitage Day, D.D.

THE art of Mr. Bodley, who has lately visited this country in connection with his work at the cathedral of Washington, is well known to many American churchmen who have seen his churches in the large towns of England. But there are perhaps few who have had the opportunity of visiting one of his most remarkable and beautiful structures, one which is indubitably the finest of modern country churches in England.

It lies deep in the quiet of the Midlands, twelve miles from the cathedral city of Lichfield, and the undulating woodlands of Staffordshire surround it, sloping gently from the ridge of the hill upon which the church is built. Beneath its shadow lies Hoar Cross Hall, where lived the Hon. Mrs. Meynell-Ingram, foundress of the church, and sister to Lord Halifax.

Mrs. Meynell-Ingram lost her husband in early life, and it is in his memory that the church of the Holy Angels was founded. From the first the foundress resolved that no cost should be spared to make it perfect in every detail. No great population lies round it, the church serves only the need of the little village which nestles at the foot of the hill. Mrs. Meynell-Ingram desired only to give a perfect gift to God and His Church: few would see that gift or recognise its costliness; there was no temptation to display.

She entrusted the planning of the church to the foremost of English architects, one who has drunk deeply from the spirit of the middle ages, and who joins to the artistic temperament a profound knowledge of the art of the great mediæval builders, and sympathy with their aspirations. Mr. Bodley had in the building of Hoar Cross church such an opportunity as comes only to one or two in each generation. The church would not be large, but it was to realise his ideals. No consideration of cost was to be allowed to influence his design; he had an absolutely free hand.

Mr. Bodley elected to work in a type of late Decorated, freely treated in some of the details. His church is cruciform, with a tower at the transept crossing; there are aisles to the nave and chapels are grouped round the chancel.

The exterior of the church is plain almost to severity, as befits the climate. The strong, simple lines of the building are relieved by the shadows cast by broad buttresses. With the exception of a few images in canopied niches there is little external ornament. Rising in a somewhat austere dignity from the wooded, well-kept churchyard, it might awaken no anticipation of hidden loveliness in the mind of the chance visitor; it would certainly not prepare him for the extraordinary richness of the interior.

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INTERIOR OF HOAR CROSS CHURCH

THE ROODSCREEN
HOAR CROSS CHURCH

IN THE CHAPEL OF THE BLESSED SACRAMENT, HOAR CROSS CHURCH

THE TOMB OF MR. MEYNELL-INGRAM
HOAR CROSS CHURCH

HOAR CROSS CHURCH

But once within he might fancy himself to be back in the ages of Faith, before the Reformation had swept away so much of beauty and brightness. Glass of the finest which has left Mr. Kempe's atelier glows in every window, and at first the impression is that of a somewhat dark church. But the eye soon becomes accustomed to the subdued light, and the exquisite beauty of the proportions and the delicate enrichment of the detail are gradually and sufficiently revealed. There in the western bay of the south aisle is the font, beneath such a soaring canopy glowing with gold and colour as one finds in the churches of Norfolk. Here on the aisle walls are the stations of the Cross, perhaps the most beautiful which have ever left the carver's chisel. Yonder some picture by an old master helps to focus devotion. The seats for the congregation are in oak, stained to a dull green and wax-polished. The pulpit is of stone, bracketed from the northwest pier of the transept crossing, and it is here that Canon Knox Little, as well known for his eloquence in America as in England, may be heard, for he is the fortunate vicar of Hoar Cross.

It is as we stand beneath the tower, at the transept crossing, that the wonderful beauty of the church is first apparent. Right and left are the transepts, unencumbered with seats, paved with checquers of black and white marble. Above us rises the rood on a screen rivalling, despite its lesser width, the mediæval screens of Southwold and other churches in the East Anglian counties. The one criticism that may be directed against it is that it supports merely a large beam, and lacks the broad loft which was usual in the middle ages. But no other fault may be found with its design, and like all the screens and parcloses in the church, it is coloured and gilded with the sure taste and harmony of the mediæval work. To it the eye is led by the clustered columns of the piers which carry the tower; beyond it lie the further

THE TRANSEPT CHAPEL
HOAR CROSS CHURCH

glories of the chancel. The chancel is not wide, so the choir stalls have been kept low and are without canopies. The east wall is tabernacled to form the reredos, of which the niches are filled with statues of the holy angels surrounding the Crucifix. In the south wall are stately sedilia, and west of them, in a piercing of the wall which divides the chancel from the adjoining chapel, is the effigy of Mr. Meynell-Ingram, under an elaborate canopy. The chapel is that of the Blessed Sacrament, to which access is gained from the south transept through a screen, and south of this again is the chapel of the Holy Souls, containing a less elaborate monument to the foundress.

North of the chancel is the organ, and the sacristy, with its altar of St. Hugh, and beyond this again is the chapel of Our Lady. Each chapel has its appropriate decoration; indeed there is no detail in the church that has not its due and fitting ornament, the outcome of knowledge and care, discharging some function of service or instruction.

A great charm of the church is the reticence of its plan. It is impossible to take in the whole church at a glance; one after another the chapels unfold fresh beauties.

Such is Hoar Cross church, the loveliest thing, in some respects, that the nineteenth century produced in England. Upon it wealth has been poured out that would have founded bishoprics and endowed parishes. We shall not be so foolish as to regret that Mrs. Meynell-Ingram's munificence was not directed into other channels. It is well that at least one church has arisen to show the height to which an English architect and craftsmen of the nineteenth century could attain, to prove that a daughter of the Church could emulate the generosity of the layfolk of the ages of faith. It was a noble gift that the foundress devoted to Art and the Church; and the splendid opportunity was splendidly seized.

THE HIGH ALTAR

SUGGESTED SUBJECTS FOR MEMORIAL WINDOWS

By Mrs. Arthur Bell

THE natural and pathetic craving of the bereaved to commemorate in some enduring manner those whom they have lost has found expression in many different ways, amongst which none is more fitting or more widely popular than the erection of a stained glass window in some frequented place of worship. Such a memorial, with its constant though silent message from the dead to the living, must necessarily appeal to a far wider public than any mere funereal monument above a grave, which, except when that grave enshrines the remains of a great celebrity, is as a rule visited only by the relatives of the deceased and is liable when they too have passed away to be neglected and forgotten.

When the decision that a stained glass window shall be erected is arrived at, the question immediately arises what shall the subject of that window be, and the usual course is to select some theme from the Bible that has already done similar duty again and again, and has, moreover, been interpreted with such consummate skill by the great masters of the past that there remains little scope for originality of treatment. Under these circumstances would it not be well if the designers of memorial windows were to turn elsewhere than to the holy Scriptures for inspiration, taking care to select only such subjects as will lend themselves readily to treatment in the peculiar medium with which they have to deal and avoiding the mistake that has recently more than once been made of copying well-known pictures, such as Holman Hunt's "Light of the World," that are necessarily quite unsuitable for translation in it.

As is recognised by all competent judges, the essential characteristics of good stained glass windows are that they should be in thorough harmony with the architectural features and general scheme of decoration of the buildings to which they belong, that their colouring should be harmonious, and that the leaded lines by means of which the pieces of glass are joined together should form an integral part of the design. Moreover, the aspect and position of the windows must be taken into account, the colour effects differing greatly according to the direction from which the light passes through the glass, richer hues being as a general rule required for a northern than for a southern or western window. Where figures are introduced the outlines should be very clearly defined, simple directness of expression should be aimed at, and overmuch detail should be deprecated. These leading principles once accepted there is practically scarcely any limit to the field open to the artist in glass who has at his disposal for secular architecture the whole history of the human race, and for ecclesiastical the lives of the heroes and heroines of the Christian faith, with the poetic legends that in the course of centuries have gathered about their memories.

Although, alas, much of the exquisite stained glass that was the glory of mediæval cathedrals has been destroyed there still remain many beautiful examples to bear witness to the remarkable skill of the nameless craftsmen who designed and executed them, and also to the fact that the fashion of excluding any but Biblical subjects is of comparatively modern growth. To quote a few typical cases in point: in Chartres cathedral the stories are very graphically told in surviving early windows, of the Roman St. Eustace who was martyred with all his family in the second century; of St. Lubin, who was bishop of the see in 549, and of St. Thomas of Canterbury, who was almost as much revered in France

as in England. The great rose window of Amiens Cathedral contains figures of uncanonised kings and queens as well as of saints; Trinity Chapel in Canterbury Cathedral, where once stood the ornate shrine of St. Thomas à Becket, retains three of a long series of windows that represented the miracles said to have been wrought by the murdered prelate; in a thirteenth century window in Christchurch Cathedral, Oxford, the incident of St. Martin giving his cloak to a beggar is well rendered; the subjects of two of the grand windows in the eastern transept of York Cathedral are episodes from lives of St. William of York and St. Cuthbert of Lindisfarne; St. Etheldreda appears in a fine twelfth century window at Ely; and in the sixteenth century parish church of St. Neot's, Cornwall, the east window gives twelve scenes from the chequered career of the titular saint.

SCENES FROM THE LIFE OF ST. NEOT. FROM A WINDOW IN PARISH CHURCH OF ST. NEOT, CORNWALL.

During the last half of the nineteenth century various attempts were made by the designers of stained glass windows to break through the long-accepted limitation of subjects, or rather to revert to the best traditions of the past. In the modern windows of the ancient church of St Martin, at Canterbury, which was the very cradle of Christianity in England, are scenes from the life of the martyr of Tours and from that of St. Augustine, including his baptism of King Ethelbert; in a memorial window in Lichfield Cathedral the chief Anglo-Saxon bishops are grouped round the figure of Christ, Sir Edward Burne-Jones, working in collaboration with the poet-craftsman William Morris, who was the chief pioneer of the new movement, turned to admirable account in Christchurch Cathedral, Oxford, the legends of St. Cecilia and St. Fridiswide, and elsewhere the same master of decorative design well interpreted the personalities of St. Ethelbert, St. Hugh, St. Oswald, St. Aiden, and other English saints. Ford Madox Brown did full justice to the saintly Edith the Elder in the church dedicated to her at Polesworth; the east window of the restored church of St. Alphege, at Greenwich, the scene of the titular saint's martyrdom by the Danes, in 1002, contains a fine portrait figure of the noble old man in his episcopal vestments with hand uplifted in benediction; and the subject of the principal window in the parish church of the remote Yorkshire village of Catterick is St. Paulinus baptising his converts in the Swale, that was designed by Charles Kempe, the author of several other fine memorial windows, including a very quaint one, at Folkestone, to William Harvey, discoverer of the circulation of the blood, in which the tree of life is seen rising from the midst of the heavenly Jerusalem, the miracles of healing performed by our Lord being represented between the branches, and scrolls bearing the words "the life is the blood" interwoven amongst the leaves.

The thorough suitability for interpretation in stained glass of such subjects as those described above, having thus been proved, it will be well for the sake of those who would gladly follow the example set to suggest a few other themes of a similar character. Beginning with the first martyr to the faith in Great Britain, how full of dramatic incidents is the legend of St.

Alban, of Verulam, who was converted by a priest, whose life he had saved by changing clothes with him and who was dragged before the magistrate in his stead. His recognition before the judgment seat by his fellow-officers and their dismay when he declared himself a Christian; the drawing back of the waters of the Ver at his command to enable him and his guards to pass over dry-shod to the place of execution; the refusal of the soldier chosen to behead him to strike the fatal blow, and the gushing up at his feet of a spring of pure water in response to his cry of "I thirst" just before the end, are all scenes full of beautiful suggestion that would lend themselves readily to effective treatment.

Equally inspiring and better authenticated than that of St. Alban is the life story of St. Patrick, to whom, in spite of the important share he took in the evangelisation of Ireland and the deep veneration in which he is held, no really fitting memorial has yet been erected. The following incidents stand out prominently from the many picturesque episodes that distinguish a career eminently typical of the transition time at which he lived; the saint watching the self-immolation on Mount Miss of his former master, Milchu; the lighting of the paschal fire on the hill of Slane in full view of the camp of the heathen over-lord Loigaire whilst the great feast of Tara was going on, during which the kindling of any light was forbidden under pain of death; the missionary defying the Druid priests in the presence of the king of Ireland and his army; St. Patrick baptising the young princesses Ethne the White and Fedelm the Red, with their Druid guardians looking on in awed amazement and the angel appearing to the aged saint beside a burning bush on the road to Armagh, to bid him return home to die.

ST. FRIDISWIDE, FROM A WINDOW BY SIR EDWARD BURNE-JONES, CHRIST CHURCH CATHEDRAL, OXFORD

From the romantic legends of St. Bridget of Ireland and St. Columba of Iona, too, suitable subjects might be culled, such as St. Patrick giving the veil to St. Bridget, when a column of fire is said to have descended on her head,—hence her name of the Fiery Dart,—the Abbess and her nuns working the shroud of the Apostle of Ireland in the convent of Kildare; St. Columba copying the Psalter in his cell at Derry, and his death in the little chapel in the lonely islet to which he withdrew after his banishment from the mainland.

Turning from Ireland and Scotland to England, a multitude of interesting episodes that have not yet been interpreted in stained glass suggest themselves from the early history of the church, in which so important a part was played by SS. Paulinus, Aidan, Wilfrid, Chad, and their royal converts, as well as by the highly born Anglo-Saxon abbesses who exercised nearly as great an influence over the religion and politics of their time as did their celebrated male contemporaries. Amongst these incidents would be specially suitable the scene at the Witan after the baptism by St. Paulinus of the infant daughter of King Edwin, when the newly made father declared himself a Christian; the banquet at which St. Aidan prophesied that the right hand of his host, the doomed young king St. Oswald, should never perish; St. Wilfrid addressing the great council at Whitby in the presence of King Oswy; the consecration of St. Chad by Archbishop Theodore; the prior of Melrose recognising his future

successor in the humble shepherd lad St. Cuthbert; St. Benedict Biscop, the first to introduce stained glass windows into England, superintending his craftsmen at Jarrow, and the poet Caedmon relating his dream to St. Hilda in her convent at Whitby.

The legends of the later saints of England have been comparatively often turned to account, but there remain for all that a number of still unhackneyed and appropriate themes, such as St. Dunstan and his monks listening to the heavenly choir; the coronation of St. Edward the martyr, in Winchester Cathedral; St. Wolstan and Archbishop Lanfrome referring their quarrel to St. Edward the Confessor beside his tomb in Westminster Abbey, and the interview between St. Hugh of Lincoln and Richard Cœur de Lion in a Norman church, when the bishop compelled the king to give him the kiss of peace.

St. Helena, who is supposed to have been of British birth, some saying she was the daughter of an innkeeper of Colchester, others of the Saxon king Cortus, the old King Cole of the nursery rhyme, may justly be said to form a kind of link between the East and West. Wooed and won by Constantine Chlorus during the campaign against the Alemanni, when he was only a private officer, she was divorced from him when he became emperor, because her rank was not equal to his, a fact militating against her royal origin, but as soon as her son Constantine succeeded to the supreme power he proclaimed her Augusta. The most interesting incident of her legend, the vision of the Cross, has, it is true, already been represented in many works of art, including the masterpiece of Paolo Veronese, in the National Gallery, but there remain several episodes that might well be treated in stained glass, notably her reception at Jerusalem by the aged bishop St. Macrinus, her finding of the three crosses on Calvary and the recognition of the one on which the Lord suffered; that, with the other two, was taken to the bedside of the dying woman, who was immediately restored to health when she touched the true one.

The life of the first Christian emperor — who is canonised in the Greek though not in the Latin Church — is as full of dramatic situations as that of his mother and would also supply several unhackneyed subjects, whilst even the oft-repeated vision on the eve of the decisive victory over Maxentius at the Milvian bridge, in 312, from which his conversion is generally dated, might be treated in a new and suggestive manner. The giving to the army of the labarum or standard of the Cross, which was of such deep religious significance, the death of St. Helena in the arms of her son, and the baptism of Constantine on his deathbed are also very suitable themes, and the last has in its favour the fact that it would be truer to history than the various representations of the ceremony as taking place in the Lateran Basilica, for as a matter of fact the emperor put off the important rite till the very last moment.

From the chequered careers of the four Greek fathers who constantly appear in Byzantine ecclesiastical decoration, and have recently been occasionally introduced in English stained glass, notably in a fine window in Bristol cathedral, many eminently suitable subjects might also be chosen, such as St. Athanasius intercepting the Emperor Constantine in Constantinople; the primate of Alexandria calmly awaiting in the cathedral the issue of the conflict between his adherents and the soldiers sent to arrest him; St. Basil healing the son of the Emperor Valens, the same prelate telling the imperial envoy that he would rather accept banishment than obey the command to alter the services in his church; St. Gregory entreating the Emperor Theodosius to relieve him of the office of archbishop of Constantinople, and the death of St. John Chrysostom, near the wayside shrine, with the soldiers who were taking him into exile watching him in reverent sympathy. Looked upon as the direct heirs of the evangelists and the chief pillars of the Church militant, the four Latin fathers occupied from the first an exceptionally high position, and for this reason their noble figures are very often introduced in stained glass windows. On the other hand, subject compositions inspired by their lives are rare, yet how suit-

ST. ALPHEGE, FROM A WINDOW IN THE PARISH CHURCH, GREENWICH

able would be St. Jerome preaching in Rome, founding his monastery at Bethlehem, or receiving the last sacrament in its little chapel; St. Ambrose, hearing the news of the massacre of Thessalonica, refusing to give the Holy Communion to the Emperor Theodosius, its instigator, of the repentant monarch breathing his last in the arms of the saint, who gave him absolution before the end; the baptism of St. Augustine and his son Adeodatus, who was but eighteen years younger than himself, with St. Monica looking on; the Archangel Michael appearing to St. Gregory the Great as the latter was leading a procession round the Eternal City in the hope of staying the plague; and above all, the supper given by him to twelve poor men, at which our Lord himself appeared as a thirteenth guest.

Another practically inexhaustible mine of wealth is open to the artist in stained glass in the strenuous, self-denying lives of the founders of the great monastic orders, even if such subjects as have already been well treated in that medium are set aside. The remarkable personalities of SS. Benedict, Romualdo, Bruno, Gualberto, Stephen Harding, Francis of Assisi, Antony of Padua, and Dominic of Spain, appeal with fresh force to every succeeding generation, and it is not improbable that even at this late day some poet designer may arise who will be able to interpret them in a fresh and original manner. Moreover, were it possible to exhaust such themes as those already suggested, there remains a comparatively unexplored field in the little known legends of obscure sufferers for conscience' sake, such as the humble St. Benezet of Avignon, who spent his life building bridges over the rivers of his native country and the untaught peasant St. Isodore of Madrid, for whom angels are said to have guided the plough whilst he was at prayer .

There will, of course, as is but fitting, always be a prejudice in favour of more or less religious subjects for memorial windows, but there is really no legitimate reason why these should not sometimes be supplemented by secular themes. Certain episodes in the early history of the United States are really as inspiring and instructive as anything that can be selected from the legends of the saints, and their representation, whilst worthily commemorating the dead, might also serve to arouse the patriotism of the living. Very effective, for instance, would be the meeting between the doomed Frenchman Ribault and the Spanish leader Menendez after the massacre of the Huguenot emigrants; La Saussaye preaching from the great rock; the reception of the devoted Marquette by the Illinois at the junction of the Mississippi and Missouri; and the conclusion of peace between Penn and the Indian chief, which was the initial step in the foundation of Philadelphia, the name of which signifies brotherly love.

Limitations of space alone prevent the multiplication of similar examples, the rise of pretty well every city of the great republic having been marked by heroic deeds worth commemorating, but enough has, it is hoped, been said to point the way in a new direction in which satisfactory results may be achieved.

ST. EDITH OF POLESWORTH REPROVING TWO OF HER NUNS, AFTER A CARTOON BY FORD MADDOX BROWN. BY PERMISSION OF CHARLES ROWLEY, ESQ.

ENGLISH FONTS AND THEIR COVERS

By The Rev. P. H. Ditchfield, M.A., F.S.A.

II

SO great is the number and variety of English fonts of the Norman period, that it is only possible in this review to allude to a tithe of those which are most interesting, curious, and important. The example at Avebury, Wilts, is worth noticing. On the east side is carved the figure of a bishop with mitre and crosier, holding a closed book in his left hand; on each side of him is a dragon whose tail flows off into the foliage which surrounds the upper part, a Norman intersecting arcade running round the lower part. You can still see the marks where the staples of the font cover formerly were.

There is a curious font at Stoke Cannon, Devonshire, totally unlike any other that we have seen elsewhere. The design is bold, the execution rude. The bowl is cylindrical, and is divided into four compartments by weird animals with their heads downwards in a lying posture, their long tails resting beneath their right hind legs. Sculptured crosses and frettes in high relief and of rich design fill the compartments, a cable moulding is on the lower edge. Strange, squat figures of monks with girdles support the bowl with uplifted hands, carved upon the solid stem. The plinth is ornamented with the pelleted star. A quaint and conventional representation of the Nativity appears on the Fincham font, Norfolk; in one of the panels we see a little crib or manger containing an infant, two diminutive heads of oxen, and a star.

The main characteristics of Early English fonts are the trefoil, sunken arch, the crisp, stiff-leaved foliage, and the other peculiarities of the style, which are observed in the bases and capitals of the shafts and in the deep, hollow mouldings. Strange, grotesque figures are not so common. The sculptors of the thirteenth

AVEBURY, WILTSHIRE

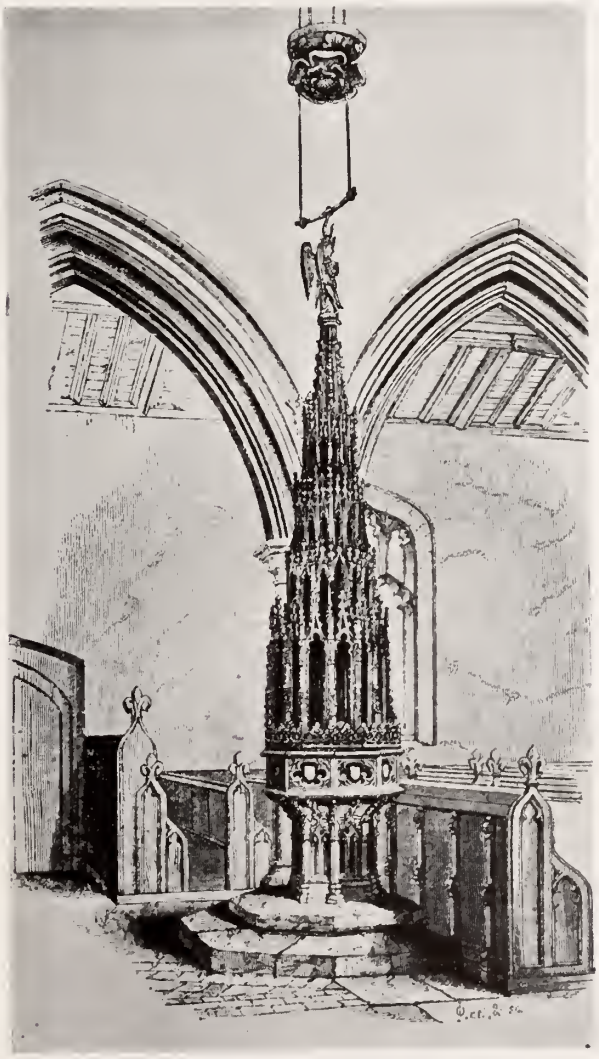
BRADLEY, DERBYSHIRE

LANREATH, CORNWALL

century took the book of Nature for their study, and the wild, exuberant fancy of the Norman masons no longer finds expression in the works of their successors. During the period of transition we notice the blending of the Norman and Early English details, the dog-tooth moulding, the intersecting Norman arcading and the Early English trefoil foliage. But traces of the Norman influence soon disappear, and the new style asserts itself. At Rotherfield Greys, Oxfordshire, there is a good example of a perfect Early English font. It is square, the sides diminishing in breadth downwards, the angles being hollowed to receive shafts with foliated capitals which support the round moulding of the upper part. The base is ornamented with the characteristic round and deep hollow mouldings of the style.

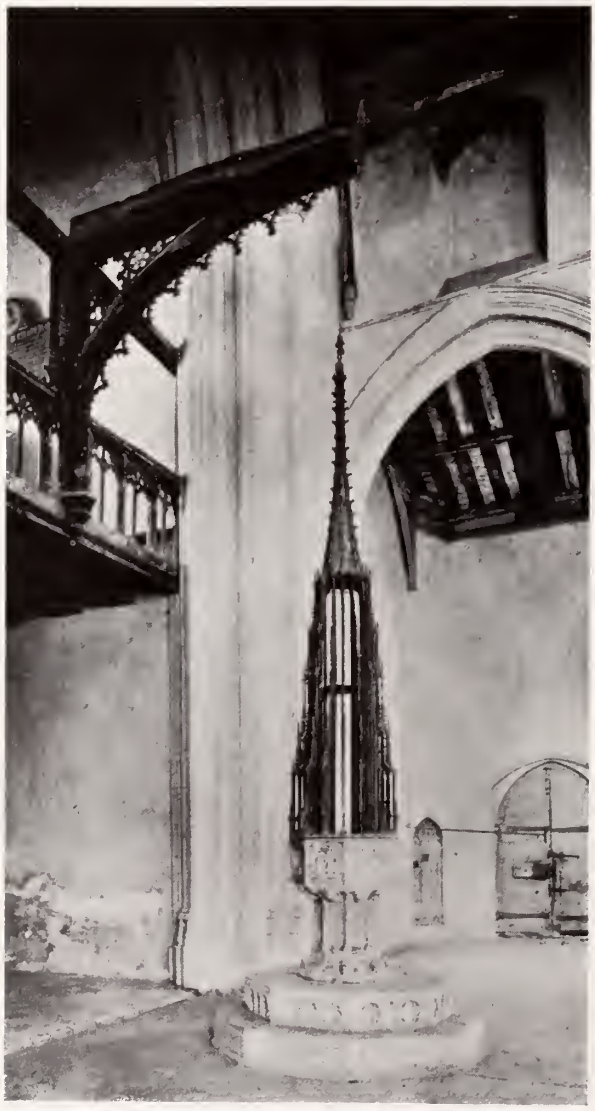
Sometimes the design of a font of this period is that of a short Early English clustered pier, the bell capital forming the bowl. Nothing could be simpler or more effective, and the designers of modern fonts for small parish churches could not have a better copy than that of the font at Norbury, Derbyshire. Another excellent model worthy of imitation is the beautiful example at Acton Burnell, Shropshire, octagonal in shape, each side having trefoil-headed recesses and shafts at the angles.

Occasionally an old Norman font has been subsequently carved with Early English foliage and sculpture; as an example of this process of conversion we may mention the font at Thornbury Church, Gloucestershire. The carving of the cir-



EWELME, OXFORDSHIRE

cular foliage and cross has puzzled many, who have been led to assign the font to the Transition period; but it is evident that the sculpture has been wrought by a later hand, and that the font itself is pure Norman work. The example at Lostwithiel, Cornwall, is also rather puzzling. The font is certainly Early English, but the sculpture, representing the Crucifixion, a bishop's head, a grotesque head, two lions passant, a man on horseback with his hawk and hunting horn, is of Norman style, and was probably copied from some older designs. Sculptured figures are not so common in fonts of the Early English style, but occasionally we meet with them, as at Thorpe, Lincolnshire, where we find finely carved heads of a king, a bishop, and a knight.

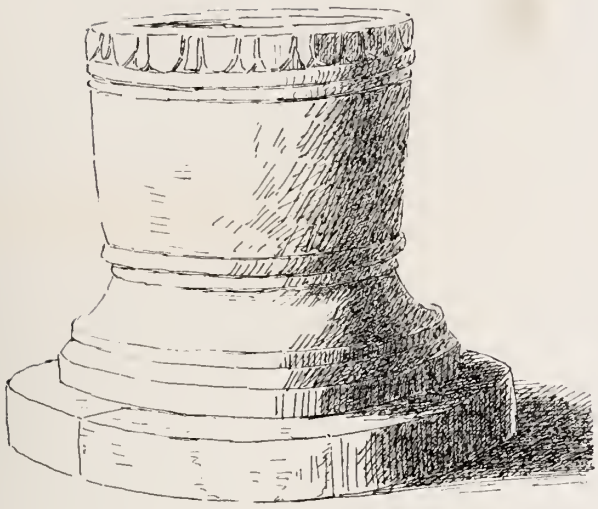


SALL, NORFOLK

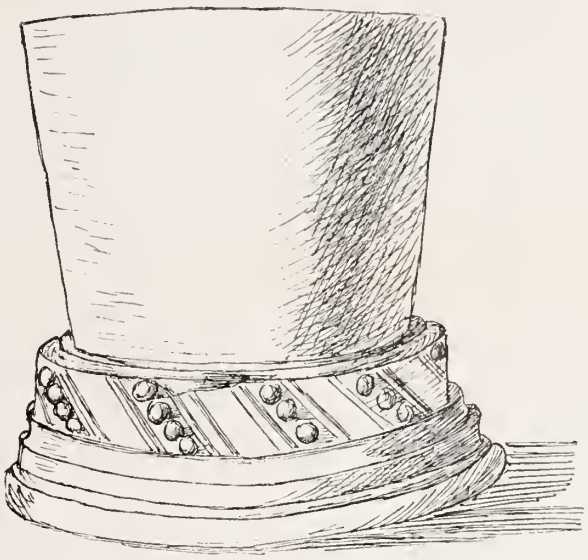
As in other spheres of architectural skill, so in the fonts of the Decorated period we find the highest achievements of the mediæval mason. Beautiful beyond description are some of the examples of fourteenth century work. You see the richly crocketed canopy, the flowing tracery similar to that which is displayed in the noble and graceful windows of this period of architectural triumphs, the ball-flower ornament, hall-mark of the Decorated style, the diapered ground, the exuberance of niche and sculptured foliage, and the octagonal stem with slender engaged shafts. The bowl itself in which the water of regeneration lies, was the main object upon which the fourteenth century artist lavished all his care and skill. That he enriched with all the highest achievements of his art. The stem was left plain and unadorned. When faith waxed feebler, and art was loved more for its own sake than as a handmaid to religion, stem and bowl received a like treatment.

A fine and perfect example of early Decorated work is the font at Goadly, Marwood, Leicestershire. It is octagonal, and on each face is the form and tracery of a Decorated window. There is a slight variation in this tracery, no two sides being exactly alike. The simple round moulding characteristic of the period is employed with admirable effect. Another beautiful example is the font at Patrington, East Yorkshire, with its crocketed canopies and delicate carving. At Wortham, too, in Suffolk, there is a very beautiful Decorated font. It is octagonal, and each side contains a triangular, crocketed canopy, the heads of which and the spandrels are enriched with foliated circles. The angles have buttresses supported by heads, and the top is doubly battlemented. Somewhat similar, but more delicate, is the font at Hedon, Yorkshire, with its cinquefoiled arches under rich crocketed ogee canopies and spandrels filled with foliage and ornaments.

Not infrequently we find in Decorated fonts the absence of a supporting shaft, the



WEST CHALON



APPLETON

AVINGTON

DUNSTABLE

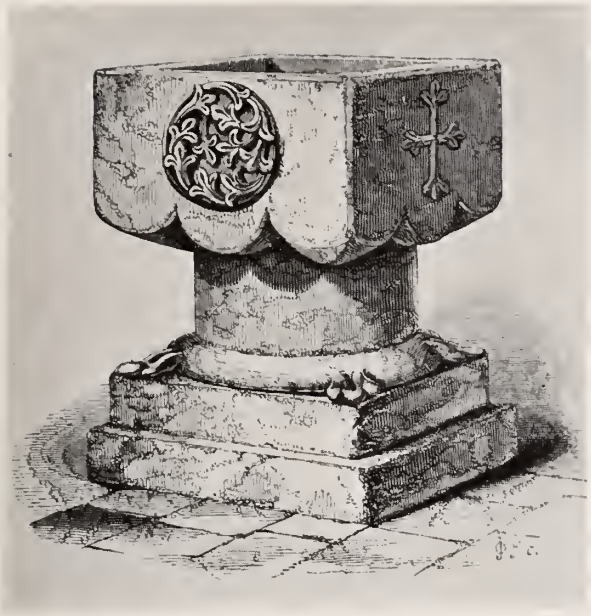
WEST HIGHWORTH

octagonal form being continued down to the plinth, as at Exton, Rutlandshire. Figures are rare in the examples of this period, but occasionally we meet with the evangelistic emblems and other designs. On the font at Stoke Golding, Leicestershire, appear the figures of St. Catherine with the wheel and sword, St. Margaret with a book in her right hand and a pastoral staff in her left, trampling on a dragon, and on her left side a kneeling figure of a child and a bishop under a canopy. On two sides of the font are shields. Towards the end of the Decorated period and during the prevalence of the Perpendicular style, heraldic shields become much more common. You do not find them in earlier work. The introduction of these shields reveals perhaps a decay of faith, the desire to perpetuate the honour of a name or family rather than to promote the honour of the Deity. "The boast of heraldry, the pomp of power" began to obtrude themselves in the offerings of the rich men of the time. No longer were beauty and art to be sought for and consecrated to the worship of God, but the name and power of the family were to be stamped upon the offering. This is, perhaps, the story that these armorial bearings tell.

At Norwich, in the church of All Saints, there is a fine octagonal example with each side adorned with two well-executed figures in high relief. They represent the twelve Apostles, St. Paul, St. John the Baptist, St. Michael, and St. George. The shaft, too, is richly ornamented with figures in canopied recesses, with foliage and interlacing stalks. One of them represents St. Lawrence, the others I am unable to identify.

When the Decorated period is passing away during the age of transition the panelling of the Perpendicular style is gradually developed. The fonts at Cricklade, Wilts, at Penton, Hampshire, at Poynings, Sussex, furnish examples of this. The style which prevailed during the

WINCHESTER CATHEDRAL



THORNBURY, GLOUCESTERSHIRE

KEYSOE, BEDFORDSHIRE

CAUSTON

YERXHAM

Perpendicular period shows a certain sameness and repetition of device, but the execution is wonderfully fine and the sculpture beautiful. The ornamentation differs from that of the preceding periods. Heraldic achievements are more frequently met with. Séjant lions, evangelistic emblems, shields, the seven sacraments, the instruments of the Passion, are some of the favourite subjects selected by the fifteenth century masons. More attention is paid to the stem, which is now panelled, while angels with outspread wings sometimes appear in the part nearest the bowl.

Perpendicular builders loved to raise their fonts on high, the approach being by several steps, and to cover them with large, high, towering, spire-like covers. Examples of them occur at Ewelme, Oxfordshire; Elsing, Suffolk; Castleacre, Norfolk, and Frieston, Lincolnshire.

We will examine the details of some of these Perpendicular fonts. There is a large and noble font at North Somercotes, Lincolnshire. It is octagonal, and on five sides there are shields bearing arms, and on the other three are the emblems of the Passion and a figure representing the Resurrection. The emblems of the Passion are the four nails, hammers, scourges, crown of thorns, spear, reed, and sponge. They appear again on the beautiful font at Covenham St. Mary, in the same county.

The Tudor flower often appears on fonts of this period. Inscriptions become more frequent than in the earlier fonts. At Bourn, Lincolnshire, the font bears the legend in black letter inscribed on the sides, each word in a separate compartment:

IHS EST NŌM qd̄e sūp om̄e nōm.*

Round the upper part of the octagonal basin of the rich font at St. Mary, Beverley, Yorkshire, we find inscribed:

Pray for the soules of Wyllm Fery=ffaxe draper and his wyvis which made this font of his pper costes the X day of Marche ye year of our Lord MVXXX.

At Wolroken, Norfolk, a richly carved example bears two inscriptions. Beneath the figures carved on the stem are the words

Remeber ye soul of S. Honyter and Margaret his wife and John Beforth Chapli

and below this on the base appears the following:

Anno dni mill quig inte qua drge qrto

The whole design is most elaborate, buttresses, pinnacles, sculpture, ogee arches, minute panels, etc., crowding upon each other and producing the effect of excessive ornamentation. On the sides of the bowl are representations of the Crucifixion, and the seven sacraments, supported by brackets formed of foliage and angels. Figures of saints adorn the stem, St. John, St. Margaret, St. Paul, and others, and on the base are the emblems of the Passion.

East Anglia can boast of many famous Perpendicular fonts, and amongst these there is a remarkable series of examples which vary so little that they must have been the work of one craftsman. The Church of St. John, Sepulchre, at Norwich; Saxlingham, Hales, Blickling, All Saints, and St. Mary, Shotesham, and Leveringham, all contain fonts of similar style and character. The panels on the bowl contain the evangelistic emblems and angels bearing shields, supported by angels with expanded wings. The stem is octagonal, having small buttresses at four of the angles and between these lions séjant.

Many other examples might be given of the elaborate fonts of the fifteenth century and of the curious covers erected in Elizabethan or Jacobean times. The wondrous cover of the font at Lanreath, Cornwall, with its rich characteristic Jacobean carving, is a good specimen of the style of the period, and there is a very elaborate cover to the Norman font at Plymstock of about the same time, octagonal in shape, with the figure of a saint on each alternate side painted in colours. The cover at Ewelme is very magnificent, its spiral form with its numerous arches, buttresses, and pinnacles rising towards the roof. It possesses the over-elaborateness of the later Perpen-

*This inscription written in full reads: *Jesus est nomen quod est super omne nomen.*

ALTON BURNELL, SHROPSHIRE

LITTLE BILLING, NORTHAMPTONSHIRE

DUNHAM, NORFOLK

DURHAM

dicular style, and consists of four tiers of arches ending in a richly crocketed spire, and surmounted by a figure of St. Michael. These heavy covers, which must create fears in the heart of the priest when he is officiating, are usually drawn up by pulleys; but sometimes they are fixed, and a small door in the side admits to the interior of the font.

I will conclude this brief review of English fonts by a short description of some cathedral examples. The most curious is that at Chester, but it is not English work. It came from a ruined church in the Romagna, but it is not known whence it was brought to Venice. It is rectangular in form, of white marble, and of the Ravenna type of work of the sixth or seventh century. Probably it was originally a village wellhead in early Roman times, and subsequently taken by the Christians and carved with symbols for a font. It was presented to Chester by Earl Egerton, in 1885.*

Ripon has two fonts, an ancient one, probably a relic of Archbishop Roger's Church (1154-1181), and a fifteenth century example fashioned of blue marble, octagonal, and bearing on its sides shields and lozenges. It was probably erected just before the dissolution.

Many of our cathedrals have lost their old fonts at one or other of the numerous restorations from which they have suffered, when modern erections were substituted for the ancient works of art. The Durham Cathedral fonts have had many vicissitudes. The present one is described by Dr. Greenwell as a "most contemptible piece of pseudo-Norman sculpture." The original Norman font was destroyed by the Scottish prisoners in 1650, when they were confined in the church. Bishop Cosin, in 1663, erected a large marble basin and placed over it the immense cover, a huge, high-towering structure of elaborate design, showing a curious mixture of classic and Gothic forms and details. The marble font was removed to another church, and the modern "Norman" font erected with stem and shafts copied from the piers in the nave, and the sides covered with medallions, copied from illuminated manuscript, representing scenes from the life of St. Cuthbert.

Hereford has a late Norman font, large enough for the total immersion of infants. Mutilated figures of the Apostles appear beneath an arcade, and four demi-griffins, or lions, project from the base, somewhat similar to those seen in several Swedish churches.

Carlisle Cathedral has a modern example with bronze figures of St. John the Baptist, the Virgin and Child, and St. Philip. It was designed by Sir Arthur Blomfield, in 1891. The Chichester font is also modern, a copy of the font at Shoreham. Rochester Cathedral has had three fonts. The fifteenth century structure has disappeared and was replaced in 1850 by a font of no particular merit, which has now gone to Deptford Church. The present font was erected about twelve years ago; it is circular, with a central stem of quatrefoil sections and a shaft at each corner. On the bowl there are four groups of figures and eight single figures inserted in pairs between them. The subjects of the sculptures are our Lord blessing little children, Noah and Moses (representing the ark and the passing through the Red Sea — the types of baptism), the baptism of the Ethiopian eunuch, St. Bartholomew, St. Mary Magdalene, our Lord's baptism, Barnabas, Cornelius, the baptism of the Jew, and Lydia and St. Winfred. The subjects are aptly chosen, but the work is not remarkable. The modern font at Lichfield is of alabaster, the sculpture worked on Caen stone with columns of Derbyshire and other marbles. The subjects are the baptism and resurrection of our Lord, the entry into the ark, the passage of the Red Sea, and at the angles are the figures of St. Peter, St. Mary, St. Chad, and St. Helen.

Wells retains its ancient font, a relic of Bishop Roberts's Norman church, if not of the earlier Saxon structure. It has a Jacobean cover and together they form a curious combination of pre-Gothic and post-Gothic Romanesque design.

St. Alban's Abbey once possessed a brass font, in which, according to Camden's

* "Chester Cathedral," by Dean Darby.

Britannia (1586) the children of the kings of Scotland used to be baptised. It was presented to the church by Sir Richard Lee, who received a grant of the abbey and its lands at the dissolution of the monasteries. This font was taken away at the time of the great civil war, by "one Hickman, a vile ironmonger, a justice of the peace proper for those times." Fuller records that it "was taken away in the late cruel war, as it seems, by those hands which suffered nothing how sacred soever to stand, which could be converted to money. There is a wooden one to supply its place, which is said to be made of the same shape with the old font." A marble font was at one time substituted for this wooden one, and may still be seen in the abbot's cloister, and a modern one has now taken its place.

Considering the periods of storm and plunder through which our churches have passed, the iconoclastic zeal of the Puritans, the desecration during the civil war when soldiers and steeds encamped in the sacred precincts, the destruction wrought at the Reformation, the times of laxity and carelessness, and of ignorant and perverse "restoration," it is wonderful that so many of our ancient fonts have been preserved and remain to us as a glorious heritage, relics of the earnest faith and artistic skill of our forefathers, and as models for future work.

FONT IN WALSINGHAM CHURCH

ROODLOFTS OF THE WELSH BORDER

By The Rev. E. Hermitage Day, D.D.

TO discuss the development of the roodscreen in the Western Church is not within the scope of the present paper, which merely aims to direct attention to some examples of an interesting group of screens and lofts. It will nevertheless be convenient to recall briefly some of the chief points to be borne in mind whenever the screen, loft, and roodbeam are under consideration.

From almost the earliest ages of Christian worship it was customary to divide the chancel from the nave by a screen of some kind. In the East this screen became the iconostasis, of solid masonry, pierced with three doorways. In the West it was usually of lighter design and workmanship, and through apertures in it the celebration of the Holy Mysteries could be seen. Certain of the Eastern churches have used pierced screens of lattice work, and others veils, and the veil was at one time in use in the West, for across the narrow opening of an early Norman chancel arch a veil was usually drawn, and the Lenten veil found place in all churches in the later middle ages. In the middle ages, — during the fourteenth century, to be precise, — the screen began to be elaborated. It presented an excellent field for the worker in wood, and his art was exercised upon it with wonderful skill and mastery. When the screen itself had reached its highest point of development, the custom grew up of surmounting it with a large loft, which served several practical ends, as a gallery for the singers, or as a means of approach to the roodlights, and it is thought to have served liturgical ends also, though this is by no means clear. Upon this loft, or upon a beam above it, the great rood set forth the tragedy of the Passion to all who entered. The saints surrounded the Crucified, St. Mary and St. John stood imaged beneath the rood; and upon the screen, in the lower panels, were painted the local saints or those of the dedication, and upon the loft images of the saints filled the niches of the front. Figure paintings are not found in the Welsh screens, as they are found in the noble screens of Devon and East Anglia, but carved panels are not rare, and at Llananno the old arrangement of images in the front of the loft has been happily restored. On the Welsh border the Church was poor and craftsmen few, and plain or traceried panelling was more usual than figure work.

The erection of a screen and loft, or even of a roodbeam, often necessitated slight structural alterations in the church. A dormer window would be let into the roof to light the rood, or a large south window would be inserted, to show the delicate beauty of the new carving in the loft and screen. And the space between the loft and the roof, or the top of the chancel arch, would be filled in, with perhaps a painting of the Doom, as at Wenhaston in Suffolk. Our illustrations of Partrishow and Llanvillo show the filling in of the old chancel arch with masonry, and the very interesting screen at Llanelieu still carries a wooden tympanum, which keeps its ancient colouring, and exhibits a painted cross in place of an earlier carved rood.

The Iconoclasts of the Reformation period made havoc of screens and lofts and roods. In 1548 an edict went forth for the destruction of all roods, and it was generally obeyed. Those which then were left fell later, when the bishops in their visitation articles enquired if any roods were suffered still to remain. The figures of the saints, or at least their faces, were obliterated, and replaced by texts of Scripture, or rough decorative and heraldic work. In Elizabeth's reign the process of

ROOD STAIR
STAUNTON

LLANANNO CHURCH, RADNORSHIRE

LLANDEFALLE CHURCH, BRECONSHIRE, LLANDEFALLE

SCREEN AT LLANDEFALLE

SCREEN AND LOFT AT PARRISHOW

destruction was extended to the lofts, which by order of Archbishops Parker and Grindal were to be taken down to the cross-beam, that is, to the beam which supported the soller or loft, and from which the coving sprang. To the beam thus left naked "some convenient cresting" was to be added, to hide its bareness. But happily this order for the destruction of lofts was not everywhere obeyed so thoroughly as the previous order for the destruction of roods, and many fine examples of lofts still remain. Our Welsh group provides us with an interesting comparison. At Llanvillo the loft remains unharmed. But at Llandefalle, the next parish, where the screen is of a very similar type, and may have been wrought by the same craftsmen, the edict was obeyed, and the loft was removed down to the beam, and our illustrations show exactly the effect of the edict. So also at Llananno, a remote parish, the loft remains, but in the parish churches adjacent to it only the screens remain, and the lofts have disappeared.

In Devon many lofts are still untouched, for the active distaste of the people of Devon to innovation had already been shown in the rising against the English prayer book, a rising almost successful, and only quelled at last by German mercenaries. It was doubtless thought prudent not to enforce the edict there, lest the people should be enraged at the destruction of the lofts which were a chief glory of their churches. East Anglia, on the other hand, had already shown that leaning to Puritanism which was developed fully at a later day, and there the greater number of the lofts have gone. In Wales the preservation or the removal of the lofts seems to have been determined solely by local feeling. In a remote and mountainous district, where the population was scattered, there was no systematic attempt to enforce conformity and to secure a general destruction of the lofts, nor, on the other hand, was there a general desire to retain them.

The roodscreen at Partrishow, though not one of the most beautiful, is certainly one of the most valuable that remain to us. The little church which contains it is set high among the Breconshire mountains, and to its lonely situation may be attributed its freedom from desecration, and the preservation, not only of its screen and loft, but of two roodscreen altars. The screen is a good one, with traceried instead of solid panels in the loft front. And below, in the angles formed by the screen with the walls of the nave, are two roodscreen altars, still untouched, each with its *mensa*, upon which the five crosses of consecration may be traced. They are of the roughest workmanship, but we may be thankful that they remain, when almost all others have disappeared.

The Llananno screen is a fine piece of work, and it has been carefully restored. A noteworthy feature of it is the stiff tracery in the heads of the openings, ingenious but ungraceful, and in the compartments of the coving where plain panelling is usually found.

The Llangurig screen has been carefully restored from fragments, and may be taken as representing a typical screen of the district in its original condition, though without the loft.

The roodlofts in East Anglia are as a rule approached by stairways of some dignity, and often the newel stair has a turret to enclose it, entered by a good doorway, as at Cawston in Norfolk. It is characteristic of the Welsh lofts that they are approached by rough stairs, leading upward from a plain door through the thickness of the wall, and therefore straight, turning at right angles at the top to give access to the loft. Only a slight projection, a bare thickening of the wall, is visible externally, and the lighting is either absent or afforded by mere slits. It is an arrangement which consorts with the rough masonry of the Welsh churches, even at the time when their woodwork was becoming elaborate and delicate. An exception to prove the rule, though the influence here was more English than Welsh, is to be seen at Staunton, on the Welsh border. Here the newel stair is enclosed in a delightful turret, which first gives access to the pulpit and then ascends to the roodloft.

LLANVIHO CHURCH, BRECONSHIRE

SCREEN AT LLANGURIG

DETAIL OF SCREEN (WITH JACOBEAN PEW INSERTED) AT LLANDEFALLE

DETAIL OF SCREEN AND ROOD-SCREEN ALTAR, AT PARTRISHOW

These Welsh roodlofts are valuable as showing the true Gothic arrangement. The roodscreen is, of course, a really essential feature of a Gothic church. In the Church of the West at the present day two diverse ideals strive for expression and for mastery, the ideals of the primitive and the middle ages and of the Renaissance. The older idea embodies the principle of reserve and of mystery. The high altar is removed and enclosed, as to be approached with reverent preparation, to be discerned without being gazed upon. The eye is led past the great rood which speaks of the Passion, to the altar which tells of triumph through sacrifice, of life gained through participation in the Risen Life. It is seen through the open spaces of the guarding screen, which defends it against intrusion.

The realisation of this, the older ideal, is justified artistically no less than symbolically. Screens and parcloses do indeed deprive us of those "vistas" which the sentiment of the eighteenth century desired, and which it is still the aim of the ambitious but less scholarly among architects to achieve. But in the reticence and reserve which screens suggest there is a higher art. To pursue the older ideal is to be faithful to the continuous tradition of the Church until the sixteenth century. It is only within recent centuries that it has been possible to see mediæval churches from end to end and from side to side. In large churches, cathedrals, and minsters there was often not only a screen at the entrance to the choir, but one at the eastern end of the nave as well, with the nave altar against it. Moreover, the aisles of the nave were often shut off by stone screens between the pillars of the nave arcade, as at Tintern, and the chapels had their parclose screens also. And this partitioning of a church secured the gradual unfolding of its glories, the slower and more careful apprehension of its beauties. The "vista," the general view, the impression of mere size, was lost, but at what gain of mystery, of gradual realisation of detail upon detail of loveliness!

With the Renaissance, with the sinister influence of the Jesuit upon architecture, another idea began to dominate the architecture of Western Europe. The altar was brought into view, surmounted indeed by a baldachino to give it stateliness, but stripped of its fine reserve, its truer dignity. Something may be said, perhaps, for the symbolising of the accessibility of Christ through His Sacrament. But the idea is not primitive nor ancient, and it seems to deprive the Mass of its old title to be considered the Holy Mysteries. The supremely gifted men of the ages of faith provided for the altar a setting by which its fullest dignity was secured. The screen, the low-silled east window which is an invariable feature of English mediæval churches, the glorious glass which glowed above the reredos or upper frontal, never much higher than the height of the altar, the riddels which closed in the altar at its ends and enshrined it, all were parts of one scheme, of an arrangement which gives to the altar a dignity and a beauty which are unattainable by any other arrangement.

PULPIT IN ST. PAUL'S CHURCH, CHICAGO.
CRAM, GOODHUE & FERGUSON, ARCHITECTS.
EXECUTED BY IRVING & CASSON.

SAINTS AND THEIR SYMBOLS

By The Rev. P. H. Ditchfield, M.A., F.S.A.

September 1st. " Raymand Nonnatus," Confessor. (R. K.) A.D. 1240. This holy man devoted his life to the redemption of captives held prisoners by the Moors. His father, a gentleman of Catalonia, opposed his inclination to enter a religious state, and sent him to serve on a farm. At length he was permitted to enter the order of Our Lady of Mercy for the redemption of captives. Terrible was the abject slavery which these poor creatures endured; their temporal and spiritual condition aroused his pity, and he devoted his life to them. He was appointed to the office of ransomer, and went into Barbary. At Algiers he purchased the liberty of many slaves, and gave himself as a hostage for others when all his money was spent. He was most cruelly treated by the Moors and threatened with death for converting some Mussulmans to Christianity. The governor ordered him to be whipped, his lips bored with a red-hot iron, his mouth shut up with a padlock, the key of which he kept himself, and only gave to the keepers when the prisoner was allowed to eat. At length he was released and created a cardinal, but he would never accept a palace or the state of his rank, remaining humble, patient, and obedient to the last. In art he is represented with a lock upon his lips, or with Moors or ransomed slaves around him.

"St. Giles," Abbot and Confessor. (E. K.) A.D. 700. This saint has been held in great veneration in France and England, and many churches are dedicated to him, usually those situated on the outskirts of a town, in allusion to the solitary life of the saint. He was a native of Athens, and wandering to France fixed his hermitage in the open deserts near the mouth of the Rhone and later in the forests of Nismes. He lived on wild roots and herbs and the milk of a hind in the forest. One day a prince was hunting and the hind fled to the saint for protection. The king of France greatly esteemed the holy hermit and gave him land for a monastery, which grew up at that place into a very large and flourishing abbey. In the English roodscreens he is usually shown with a hind lying at his feet, or resting her foot on his knee, the other knee being wounded with an arrow. The font at Norwich cathedral shows a wounded hind leaping up to him. Albert Dürer's representation of St. Giles,now at the British Museum shows him standing with a book in his right hand, his left hand wounded with an arrow, in the act of protecting a hind leaping up to him. Molanus depicts him imposing his hands over King Charles Martel.

September 2d. "St. Stephen," King and Confessor. (R. K.) A.D. 1038. He was the first Christian king of Hungary. His father, Geysa, Duke of Hungary, was converted by the preaching of certain holy missionaries, Piligrinus,bishop of Passaw, St. Wolfgand of Ratisbon, and others, and was baptised with his wife, Sarlott. St. Stephen, the first martyr, appeared to her and told her that her son would be a saint and would drive out idolatry from the land. The child was christened Stephen and became a powerful ruler, fighting in the name of God his rebellious subjects who clung to their superstitions, and establishing Christianity throughout his dominions. He craved the title of king from Pope Sylvester II, who presented to him a crown and a cross to be carried before him when marching with his armies. He was very charitable and used to wash the feet of poor beggars. His emblem is a standard with a cross, and he is sometimes depicted bearing the cross which the pope gave to him.

September 5th. "St. Laurence Justician," Bishop and Confessor. (R. K.) A.D. 1455. He was born at Venice, in 1380, and became bishop and first patriarch of that city. He practised great austerity, was very devout and humble, and charitable to the poor. He was a most worthy example of a Christian prelate. At Venice there is a picture of the saint distributing the holy vessels of the church during a famine.

September 7th. "St. Evertius or Evortius," Bishop of Orleans, Confessor. (R. K.) A.D. 340. This saint flourished in the reign of Constantine the Great. His name is famous in the ancient Western martyrologies, but his history has little authority. He was proclaimed bishop by the appearance of a dove, as it is represented in the *Icones Sanctorum.*

September 8th. "Nativity of the Blessed Virgin Mary." (R. and E. K.)

THE LEGEND OF ST. GILES
FLEMISH SCHOOL

September 10th. "St. Nicholas of Tolentino," Confessor. (R. K.) A.D. 1306. After a devout youth, while yet a student, on account of his merit he was preferred to a canonry; but having been greatly moved by a sermon preached by an Austin friar he resolved to become a monk of that order, at Tolentino, a small town in the Papal States. Here he passed most of his life. He appeared like a seraph at the altar, so wonderfully did the divine fire which burned in his breast manifest itself in his countenance, and sweet tears flowed in streams from his eyes. He exercised a powerful influence on all the people, and his tomb at Tolentino was held in great veneration. A star is the saint's usual emblem. He appears with stars around his head in the garb of a hermit of St. Augustine, or with sun and stars on his breast, as in Carlo Dolce's painting in the Pitti gallery, or with a staff tipped with a star, or a star over his grave. In other paintings he holds a bowl and a lily; angels are singing to him, and he holds a crucifix entwined with a lily.

September 14th. "Exaltation of the Holy Cross." (R. and E. K.) A.D. 629. On this day is commemorated the recovery of the Holy Cross by the Emperor Heraclius from Persia and its conveyance to Jerusalem.

September 16th. "SS. Cornelius and Cyprian," Martyrs. (R. K.) The first saint was pope of Rome and was martyred A.D. 252. One of the soldiers who guarded him on his way to execution asked him to pray for his wife, who was grievously afflicted. She recovered the use of her limbs and was converted with her husband and some of his companions. At Liége there is carved on a font a figure of the saint baptising several persons. His usual emblem is a horn, to which is frequently added a tall cross or a triple cross or a sword. The symbol of a horn is said to be derived from the first syllable of his name, being part of the Latin word *cornu*, a horn. He often appears with St. Cyprian, who was martyred on the same day, four years later.

"St. Cyprian," Archbishop of Carthage, was born at Carthage and lived for many years the life of a prosperous Roman, being rescued late in life from the darkness of idolatry and sin. His writings are a precious heritage of the Church. Very reluctantly he was compelled to accept the see of Carthage, and during the Decian persecution, when the pagans were crying out "Cyprian to the lions," he was obliged to fly. Of the events of his life there is no need to write, as the works of the saint and his history are well known. He was beheaded.

September 17th. "St. Lambert," Bishop and Martyr. (E. K.) 710 A.D. The saint of the Netherlands, the contemporary of Willebrod of Utrecht, was bishop of Maestricht and was driven from his see in times of violence and oppression. He resided at Stavelot in a monastery and won the hearts of the monks by his humility and devotion. He was reinstated by Pépin of Heristal, whom he had reason to rebuke for his adultery with Alpäide. Her brother Dodon in revenge slew the good bishop in the church at Liége, when he was about to recite the office. The murderer rushed into the building just as the holy man was reading the words, "The Lord will avenge the blood of His saints," and with a javelin quickly despatched him. Callot represents this scene of his martyrdom. There is also a picture of him refusing a cup at the table of Pépin, or abruptly leaving it. He is also represented praying before a church, while the city is in flames, and being beaten to death with a club, or slain with a lance or dart. In the church of St. Bavo, Ghent, he is shown bringing hot coals in his surplice for the thurible. On this day is commemorated in the Roman Kalendar the receiving of the Stigmas by St. Francis.

September 18th. "St. Joseph of Cupertinum," Confessor. (R. K.) A.D. 1663. He led a most austere life and was remarkable for his piety and virtue. He became a lay brother amongst the Oblates of the Third Order of the Franciscans, and his humility and love of mortification and penance gained him much veneration, and he was raised to the priesthood. He was much tried and roughly treated by his superiors, but his sanctity shone forth more and more. His prayers saved sick souls. He wrought miracles and he foretold that John Casimir would be king of Poland. He died at Osimo, in 1663. I have not discovered any emblem of the saint.

September 19th. "SS. Januarius," Bishop of Benevento, and his companions, Martyrs. (R. K.) 305 A.D. These saints suffered during the persecution of Diocletian. In addition to the bishop their names were SS. Proculus, Eutyches, Acutius, Festus, Desiderius, and Socius. They were condemned to be torn in pieces by beasts in the amphitheatre, but none of the savage animals would be provoked to touch them. This preservation was attributed by the people to magical art, and the martyrs were condemned to be beheaded. If the representations of art are correct, St. Januarius was ordered

THE VISION OF ST. EUSTACE
BY PISANO

to be burnt. We see him lighting a fire, or praying in the midst of flames, or tied to a tree with a heated oven by his side, or surrounded by wild beasts. A Spanish artist shows vials filled with the blood of the saint lying on the book of the Gospels.

September 20th. "St. Eustachius," and his companions, Martyrs. (R. K.) St. Eustachius, or Eustace, originally bore the name of Placidus, and was an officer in the service of the Emperor Trajan. He was a mighty hunter, and legends state that he was converted, like St. Hubert, by a wild hart appearing to him with a cross or a vision of the Saviour between its horns. He and his wife, Theopista, and his two sons Agipius and Theopistus, were baptised. Terrible troubles befell the family, and he was like Job bereft of all, his wife, his children, and property. These were afterwards restored to him, and all the family were slain in the time of the Emperor Hadrian. The Roman breviary states that St. Eustace was burnt in a red-hot brazen bull, and this is shown by Callot. In a painting in the Pitti Palace he appears as a warrior with his two sons. Sometimes he is depicted as a mighty hunter blowing a horn, and Domenichino and others represent him with a stag having a cross between its horns. There is a church in Paris dedicated to him, where some of his relics, brought from Rome and translated to St. Denis, are preserved. The life of the saint is recorded in the windows of the nave of the cathedral of Chartres. Artists have loved to dwell on the loss of his children, who were carried off by wild beasts. You may see this in many church windows and in sculpture, at Abbeville, Chartres, in the arms of the saint's church at Paris, and other emblems of the saint are a palm, a lion, bear, wolf, brazen bull, and a boar-spear.

September 21st. "St. Matthew," Apostle. (E. and R. K.) As the writer of the first Gospel, St. Matthew is constantly represented in art. An angel holding an ink horn or inkstand is a constant emblem. On many English rood-screens he appears holding a money bag or a square money box, in allusion to his office of tax gatherer. After the dispersion of the Apostles he preached the gospel in Egypt and Ethiopia, and is said by some to have been martyred, being slain by a halbert, or battle axe, which also are his emblems. A tall cross of wood is given as his symbol in the Fairford windows, and a T, probably meant for a carpenter's square, is also one of his emblems. He is sometimes shown leaning on a short sword. "From whence He shall come to judge the quick and the dead" is the portion of the Apostle's Creed said to have been contributed by St. Matthew, and this is sometimes depicted on a scroll or engraved on a banner. The calling of St. Matthew is a very favourite subject, and was painted by Pordenone (Dresden gallery), Ludovico Caracci and many other masters, and the feast at his house has been equally celebrated, notably in the immense painting by Paolo Veronese in the Academy at Venice.

September 22d. "St. Thomas of Villanova," Bishop and Confessor. (R. K.) A.D. 1555. This saint was the glory of the Church of Spain. His parents taught him to practise charity and at an early age he used to love to deprive himself of his meals in order that he might help the poor. Murillo painted him as a boy dividing his clothes among four poor youths. He had great learning and taught philosophy at Salamanca and Alcala. Then he entered the order of the Hermits of St. Austin, became a powerful preacher, being called the Apostle of Spain, and much against his will was appointed archbishop of Valentia, preserving always the same humility and contempt of worldly vanity. Every day five hundred poor people received alms at his door, and he cared for orphans and foundlings and exhorted others to do the same. He died at Valentia and was buried in the church of the Austin Friars. His charity was commemorated by Murillo and Matteo Cereso, who painted the saint attired in his episcopal robes with a wallet in his hand and beggars around him.

September 23d. "St. Linus," Pope and Martyr. (R. K.) The successor and friend of St. Peter was martyred soon after the death of the tyrant Nero. I have discovered no emblem of the saint.

September 26th. "SS. Cyprian and Justina," Martyrs. (R. K.) A.D. 304. The English Kalendar seems to have confused this St. Cyprian with the archbishop of Carthage, whose feast day occurs on the sixteenth of this month. This saint was surnamed the Magician, a native of Antioch, a small town between Syria and Arabia. He practised magical arts and hesitated at no crime, committing secret murders and attempting to assail the modesty of virgins. St. Justina was a beautiful maid beloved by a pagan nobleman, who summoned the aid of Cyprian in order to overcome her chastity. His arts were of no avail against the virgin, who repelled the demons by the sign of the Holy Cross. This led to the conversion of Cyprian, and they

THE NATIVITY, BY GIOVANNI DA MILANO

SS. COSMAS AND DAMIAN, BY PESELLINO

shared together the pains of martyrdom during the Diocletian persecution. She was scourged and he was torn with iron hooks and subsequently beheaded. Artists have, however, depicted a different death, and give as St. Cyprian's emblems a gridiron and a sword, and an old engraving shows him being burnt in a pan with St. Justina. Callot depicts him burning his books of magic. St. Justina usually bears a palm. Bondicino places an unicorn at her feet, and B. Montagna depicts a sword in her breast. She is also shown vanquishing the devil by a cross, and a lily, the token of purity, is sometimes given as her emblem.

September 27th. "SS. Cosmas and Damian," Martyrs. (R. K.) A.D. 290. These saints were brothers, born in Arabia, and eminent for their skill in physic. They were Christians, and exercised their art without requiring any fee. They perished in the Diocletian persecutions. They became the patron saints of doctors. There is a church built to their honour at Rome, where are their relics, and as the guardian saints of the De Medici family they formerly figured on the coins of Florence. They are often represented in art holding vases or caskets. Some statues in the church of St. Lorenzo at Rome show them attired in Roman togas, one of them holding an ointment pot. The rod of Æsculapius or medical instruments are frequently their emblems, and the method of their martyrdom is depicted, being hung on a beam and torn with hooks.

September 28th. "St. Wenceslas," Martyr. (R. K.) A.D. 938. The charming Christmas carol tells us of how

> "Good King Wenceslas looked out
> On the Feast of Stephen,
> When the snow lay round about
> Deep and crisp and even."

He was not a king, but duke of Bohemia, and patron saint of that country. He lived in wild, turbulent times. His mother was a wild pagan and was guilty of many crimes. The saint was educated by his holy grandmother, St. Ludmilla. On the death of his father, Drahomira, his mother raged against the Christians, prohibiting all services and ministrations. Wenceslas was persuaded to take the government into his own hands, leaving part of the country to his younger brother Boleslas. Ludmilla was murdered by Drahomira. Wenceslas endeavoured to establish order and peace in Bohemia. He used to sow corn and reap the harvest with his own hands in order to make altar-bread, and gather grapes and make wine for the use of the Mass. He used to rise at midnight in order to visit and pray in the churches, and went barefoot through the snow or along the rugged icy paths. His companion though shod could not bear the cold. "Plant thy feet in my steps," said the saint. He did so, and felt the cold no more. His mother caused further trouble by stirring up war against him, and Prince Radislas of Gurima invaded the country. A battle was imminent, when the saint begged the invader to settle the matter by single combat in order to spare the lives of many men. This was agreed. Radislas tried to throw a javelin at the saint, but angel hands stayed his effort, and Radislas cast himself at his feet and begged pardon. Callot represents this incident, Radislas kneeling before the saint and an angel appearing above. He also depicts the saint reaping corn for the altar-bread. In the Vienna gallery there is a painting of the saint attired as a warrior bearing a standard, by Toucmano de Modena. He is usually depicted as a king in armour with a white eagle on a red banner. He was murdered by his brother at the instigation of his wicked mother. There is a church in Denmark dedicated to him, and his name is held in great veneration in the northern lands.

ST. MICHAEL ARCHANGEL, BY RENI

September 29th. " St. Michael, the Archangel and of all Angels." (E. and R. K.) The archangel appears in countless paintings. In mural paintings, roodscreens, and stained glass he often appears clad in armour, weighing souls, depicted with all the realism of mediæval imagination. He is often shown fighting with Satan, who is in the form of a great dragon. Clad in glistening armour with lance and shield he defeats the arch enemy of mankind or pierces him with a long cross.

September 30th. "St. Jerome," Priest, Confessor, Doctor. (E. and R. K.) A.D. 420. The most learned of all the Latin fathers would require a volume for his biography. He translated the Bible into the Latin tongue at the request of Pope Damarus, whose secretary he was, his translation being known as the Vulgate. He was the pupil of St. Gregory Nazianus at Constantinople, and there laid the foundation of his great learning. Of his voluminous writings, his contests with heretics, his austerity, it is unnecessary here to write. The saint ended his long and eventful life in his monastery at Bethlehem. Few figures stand out so frequently in art as St. Jerome, and there are countless representations of the saint. Our English roodscreens show him attired in his cardinal's hat and robes with an ink horn, scroll, cross, and staff, and with a lion at his feet. The lion is his constant emblem and the ink bottle or horn. Antonio da Fiore depicts him extracting a thorn from a lion's foot, and the grateful lion is by his side in the painting of Pietro Perugino. He is represented in Denis Calvart's painting, at the Pitti Palace, in the act of writing, an hourglass by his side, with two angels near him. In allusion to his self-mortification Raphael and others painted him with a stone in his hand, or beating his breast with a stone, or kneeling on thorns, or wearing a garment woven with thorns. Legend states that being elated by his eloquence and by his skill in writing he saw a vision and was reproved by the word which he beheld, *Ciceronianus es.* This story forms the subject of a picture by Domenichino.

REREDOS IN CHURCH AT PORTSEA
ENGLAND, J. T. LEA, ARCHITECT

EDITORIAL

THE question of ecclesiastical stained glass in the United States is a matter of some difficulty. It is hardly necessary to elaborate the argument as to the paramount importance of this great art, for its power, its significance, and its possible glories are universally recognised. Without its co-operation architecture even in the hands of the greatest masters fails of half its possibilities; painting and sculpture are almost secondary in their spiritual and emotional import when compared with such glass as that in Chartres, Amiens, or York; music and ceremonial alone rivalling this magical art of *vitraille*. With bad glass you may negative all the powers of Bodley or Sedding. With good glass you may redeem even the blundering output of the once operative Romanesque school of American church builders.

Lost for centuries, with all the other arts of Christian service, it suffered more in the restoration than almost any of them, for while imitation in architecture, painting, and sculpture was not without plausibility, imitation in glass-making was quite without merit or efficiency. Little by little England, which has always led in the restoration of Christian art, developed a genuine and even vital school of stained glass, and in varying degrees the work of Kempe, Hardmann, Heaton, Butler & Bayne, Clayton & Bell, Holliday, and, above all, Christopher Whall, with others of less fame but equal ability, has approached and even achieved a standard that may be compared with that of the thirteenth century in France, the fourteenth century in England. On the continent the results were different; in France really remarkable results were obtained by the scrupulous imitators of the middle ages, though the art has confined itself there to frank and perfectly lifeless imitation. In Germany recourse was had to the already debased glass of the Renaissance, when models were desired, and under the baleful influence of the alleged religious painters of the nineteenth century in Bavaria, the mechanical product swiftly descended to the melancholy level of the "Munich glass," beloved of the Roman Church. Here in America all the evils and vices of every modern school were exaggerated to a point that passed belief and in their general depravity wrought a reaction at a time when sound leadership was singularly lacking. Unfortunately the leadership of the revolt fell into hands which, while notably able, were not directed by conspicuously religious impulse or controlled by a proper regard for precedent and eternal laws. The times, from an artistic standpoint, were hopelessly out of joint, ingenuity and enthusiasm were particularly vigorous, and the really splendid and inspiring materials that were produced in the shape of new qualities and colours of glass, seized and dominated the minds of the makers and as a result we had for a generation a wild passion for a type of glass that was wonderful, unprecedented, and in certain ways supremely beautiful. The only trouble was that it was not legitimate stained glass, it was devoid of religious quality, and it flatly refused to become a component part of any architectural or artistic composition that possessed a sacred character.

Now, windows of coloured glass are and must be simply one portion of a great artistic composition; they must play their part modestly and effectually; if they try to dominate the other arts, they become precisely what the brass or the percussion would be in an orchestra if they insisted in drowning out the strings and the woodwind in a production of the Fifth Symphony, for example. Again, every art is great through obedience to its own limitations, through faithfulness to its medium, and in the case in point these are hard, brittle, translucent scraps of colour and strips of dark, malleable metal. The man who

tries to get away from these conditions is not an artist in stained glass; he is an aesthetic anarchist.

It follows from this that exactly the wickedest thing a maker of stained glass can do is to endeavour to translate into the terms of glass and lead a pictoral conception originally rendered in paint and oil on canvas, and it is equally true that the effort to obtain pictorial effects of perspective, modelling, light and shade by the use of ingenuous expedients in the shape of patent material moulded and tortured and stained into unearthly conditions, is just as bad. The making of stained glass is just as much an art as is painting or music, but its laws are rigid and eternal. Our estimate is not high of the man who paints lemons on canvas in such a way as to deceive the observer into thinking they may be plucked from the frame and squeezed, or of him who endeavours to duplicate with his orchestra the shrieks of the wounded in battle or the rattling of thunder in a mountain tempest. The misguided inventor who tries to copy Millet's "Sower," the Sistine Madonna, or anything of Hofmann's, in glass, is of precisely the same ilk.

Recently, and coincident with the renewed vitality in religious art of all kinds, several stained glass men in this country have shown a tendency to revert to the sound laws that all wise men know have been established in art once and for all. Heinegke & Bowen in New York were amongst the first to follow this course and they have produced windows that for sheer perfection of method and for a mingling of consummate colour with faultless leading are hardly to be matched in modern times. Harry Goodhue, in Cambridge, is following in the same line and adding an ecclesiological knowledge and an element of Catholic inspiration that are imperatively needed at this juncture. William Willett, in Pittsburgh, abandoning for the moment the extreme type of ultra-pictorial work with which his name has been associated hitherto, is now developing several windows couched in the terms and vitalised by the very spirit of the French thirteenth century. Several other firms, for the first time in their history have during the last few months begun experimenting in the same direction, and we hope very shortly to show, through the inadequate presentation of black and white, the results that have been obtained. In a word, there seems to be a genuine movement all along the line towards a return to the old principles that are yet new, since they are final and established for all time.

It is not an easy task, this overthrowing of a false series of standards and the restoration of those that are sound and enduring. A fashion has been established and a fashion sometimes dies hard. Nor is the restoration itself an easy thing. How shall we fix a just balance between archaism and modernity? How sift from the mere mediæval forms the underlying laws that are alone of value? It is easy to copy the accidents, it is terribly hard to sort out the essentials. A window that is made to-day and deceives the observer into thinking it the spoil of some desecrated French or English church of the middle ages is morally as bad as the Hofmann imposition. Burne-Jones succeeded in the arduous quest, when he painted his immortal pictures or made his cartoons for the great Morris tapestries. Whall does the same thing in his glass to-day, but it takes a heaven-born genius to do the work.

And the work must be done. There are literally acres of gaping windows in our churches to-day, clamorous for adequate adornment. We can no longer accept the products of Munich or the "opalescent" effects that for so long have been the joy and the pride of the ambitious Protestant. Religion and art join in the demand for stained glass that shall be good from the standpoint of art and religion; the day of forgeries, shams, sentimental substitutes, and patented *tours de force* has passed away and the field is clear for a great restoration which shall be strong with the heritage of the past, vital with the impulses of the present day.

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Volume Two

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Richard G Badger Publisher The Gorham Press

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The Gorham Press, Boston, U. S. A.

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5.00 a Year

October, 1907

Price, 50 Cents

Christian Art

An Illustrated Monthly Magazine devoted to current Church Building American and Foreign and the allied ecclesiological arts with expert discussions of all topics relating to Christian Archæology

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Associate Editor for Great Britain and Ireland,
Rev. Peter Hampson Ditchfield, M.A. (Oxon), F.S.A.

Published Monthly. Annual Subscription, $5.00, postpaid throughout the Postal Union. In giving change of address the old *as well as the* new *address must be given. Entered at the post office at Boston, Massachusetts, as second-class mail matter.*

RICHARD G. BADGER, PUBLISHER, THE GORHAM PRESS, BOSTON, MASS., U.S.A.

A PART OF A HARDMAN WINDOW

MADONNA AND CHILD
BY GIOVANNI BELLINI

Christian·Art

Volume Two October, 1907 Number 1

TRUE STANDARDS AND FALSE IN THE RELIGIOUS PAINTING OF THE ITALIAN RENAISSANCE

By Will Hutchins

THE attempt to establish fixed standards of fitness, and adequately define the sphere of religious painting, is liable to one of two dangers which threaten futility to the venture. On the one hand, a purely pedantic formalism, based upon a cold science of tradition, exposes itself to a danger of being wholly out of sympathy with existing conditions. On the other hand, the particularly insistent modern demand for perfect spontaneity in all art expression may very readily degenerate into a clamour for originality which shall exalt individualism at the expense of every disciplinary restraint. Religious art in particular is influenced by the characteristic modern impatience of restraint in everything pertaining to individual belief, even though belief may be merely opinion or stupid prejudice. The student of present usages in religious forms is bound to find the laws of simple appropriateness very rare of application and very difficult of enforcement.

Nor is this true merely of the common attitude toward contemporary art. Too many minds are all too ready to discard the whole cumulative result of the past, merely because a normal growth gives the immediate present a special and emphatic freshness of aspect in some one particular. Plein-airism, for example, brought out some vital truths concerning the analysis of light into prismatic colour. Valuable as was this contribution, it was slim excuse for disregarding every demand of refined form as an essential component in the perfect work of art. Again the so-called Reformation grew out of certain abuses in the Church, but did not think of limiting itself to a correction of those abuses; on the contrary it proceeded in summary fashion to repudiate a large body of Christian forms in an attempt to supplant offhand the accomplishment of centuries.

Evolution rather than revolution is the organic process of healthy life. Evolution assimilates the past into an ever-growing present, as the leaf mould of last year becomes the perfect bloom of this year's flower. That a form of Christianity suitable to modern life might have grown by natural development out of the middle ages was only prevented by fanatical hotheads — too often impelled by motives of political aggrandisement — who precipitated a rupture, with unfortunate consequences both to their own followers and to the mother Church, impelled by them into a reaction of intolerance. The result for Protestantism, so far as art was concerned, was the loss of an invaluable inheritance of devotional forms in architecture, decoration, music, and liturgics, for which were substituted the sorry outgrowths of uncontrolled spontaneity, which

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gave full play to every caprice of personal whim or prejudice. The real reformers, from Erasmus and Bruno to John Wesley, aimed to work from within rather than against an established order.

The study of purely Christian painting, then, must be based on the usages of a time when the art of painting had a definite and recognised relation to public worship — before either a reactionary puritanism in the Church had fixed merely arbitrary restraints upon it, or a revolting body had quite repudiated its value altogether. It is not enough, however, flatly to state that the Renaissance was the great period of Christian painting, even if we are compelled to revise a whole list of painters whose religious pictures have been sanctified by centuries of perfunctory acceptance.

What are the standards to be applied in such a judgment? The religious value of pictures may be estimated in terms of two reciprocal motives which lie at the heart of every external expression of religious life. They are motives which apply universally and have no limiting conditions of circumstance. It must only be granted that a religion implying the beauty of holiness shall also imply the holiness of beauty, and shall demand the fullest expression of beauty in its external or formal embodiments. The two motives are, first, worship, or the expression of man's devotional attitude to God, and second, the formalised revelation of God to man; doctrine, in the broadest sense of the word. The two are complimentary and all inclusive. Every church is, or should be, both an altar and a shrine, the specific place where the formal relations between God and His worshipper take visible expression. However willingly it may be admitted that the inner life of the individual may have its consecrated temples not made with hands, the temple which is made with hands must include the functions named.

The peculiar richness of the Christian faith in motives of purely graphic interest, that is, in motives which inherently suggest an expression in terms of form, line, action, and colour, gave rise during about four centuries of unparalleled activity to an astounding quantity of nominally religious painting. To determine some standards of general value and apply them to this body of work would be the task of a critical résumé of Renaissance painting in Italy. The present paper is a most tentative outline of such an inquiry. We can study in detail no particular painters; for us must suffice rather the quest of certain characteristics which developed in more or less sequential fashion within the limits of easily recognisable periods. Whether we will or no, we must traverse, even if cursorily, a battlefield scarred by the violence of critical battles, so much so, in fact, that the student is in no small danger of being so diverted by the monuments of critical exploit that he may altogether lose sight of the original issues at stake. Upon the further edge of this battlefield there lies a lovely meadow, a simple expanse of native flowers, and through this quiet approach one may enter the scene of actual conflict to the best advantage.

There is no question whatever about the religious value of the men who first gave the Christian faith its visible presentation in painted decorations. The final blooming of the middle ages took a perfectly native means of expression in Dante's apologetic vernacular and in the direct and frank pictures of Giotto, Duccio, Orcagna, and their contemporaries. It was no self-conscious affectation of mannerism which inspired the panels of the gospel narrative, the lives of saints, or the intensely concentrated symbol-figures of virtue in Assisi and Padua, the physical reality of life and death and judgment at Pisa, or the gold and red altar at Siena. On the contrary, these works were all frank and genuine attempts manfully to wrestle out the problems which beset men's souls. Genuineness, sincerity, frankness: these are rare qualities in art always. In the later Renaissance they are a veritable salvation to many.

The revival of learning, and the progress of what is loosely termed Humanism brought a new state of things. Humanism was at times nothing if not inhuman.

THE VISION OF SAINT BERNARD
BY FILIPPINO LIPPI

THE DEAD CHRIST, BY FRANCIA

"Learning" was for the most part a fragmentary knowledge of a much misunderstood antiquity, an antiquity which loomed above the horizon of men's minds like some stately mirage, stimulating a thirst from which could grow at times an intoxication from the mere fumes of a reality which lay out of reach. Painting, which, by a unique turn of fate, was the direct and complete expression of the age, was dimly conscious of three divergent influences. There was, first of all, the heritage of the middle ages, a thousand years of mystery grown real in its imaginative splendour, and of aspiration, long suffering, but capable of exalted even though rare moments of ecstatic triumph. Secondly, there was a reawakening to the facts of the natural world, facts whose possible significance had been quite overlooked in the moment of vision which had extended over the centuries. Lastly, there were the remains of Greek and Roman sculpture, eloquent of an organic form whose perfection baffled the minds long used to an arbitrary symbolism. It must be remembered that the early and middle Renaissance had little or no power of discrimination between the various strata of antique marbles, so widely different in cultural value. We have noted the difference between evolution and revolution. The developments of circumstance which gave rise to those three influences were distinctly in the normal course of history. History in its final judgment is bound to find them all inevitable results of conditions which existed and which had no possible escape from their own fruition. While the futility of a quarrel with actual facts is most obvious, especially when the aftergrowths are easily among the most significant factors in subsequent civilisation in its largest aspects, yet there are many earnest students who profoundly regret the course which events took under these conditions. On the other hand, there are a majority who, by virtue either of a safe conformity with apparent and lively developments or from genuine personal conviction, manifest an exultant sympathy with all the later Renaissance, glozing its brutalities and bestialities, and reading even into its lines of positive degeneracy a meaning of progress. Because there was no cataclysm of actual revolution is no proof that an entirely new phase was not put upon life. The most revolutionary aspect of art, and painting in particular, was that which took art from a position of service and made it an impetuous master. Of this we are still reaping the baneful harvest in an art, so called, which has no sense of appropriate fitness, but rather manifests in a thousand aspects an arrogant insubordination to constructive demands.

THE PRESENTATION IN THE TEMPLE, BY CARPACCIO

THE NATIVITY, BY FRANCESCO DI GIORGIO

There are extremists who look with horror upon every development of Christian art which partook in any degree of the influence of Hellenism. There are also those who sing pæans of joy over every work which may be found to suggest some emancipation of the glories of the body from the terrors of other-worldiness. These do not hesitate to identify the immediate lineage of the Sistine Chapel with the Phidian marbles! Now, in accordance with the belief that there was a perfectly legitimate place for every healthy influence it must be admitted that the two parties of extremists are both wrong to some extent, as a further analysis of their positions will show.

Given the inborn principles of mediævalism, the sense of mystery and adoration, which no man of the early or middle Renaissance could throw off — not even Mantegna,— there was no essential reason why the legitimate contributions of Greek influence in plastic forms or of the revived study of exact natural science should have proved inimical to a sound practice of Christian art. Correct drawing, scientific perspective, and a refined control of the media of art expression were all in line with the natural evolution of style which was the legitimate quality of the age. The capacity for formal expression which was the peculiar function of the Greek mind had already made a contribution to Christianity. The early fathers from the time of St. Paul and Justin Martyr, through the whole period of the æcumenical councils, had fixed Greek form — the idealogy of neo-Platonism — upon the abstraction of early or primitive Christian faith. While it is true that the middle ages, in the purely

CENTRAL PORTION OF THE MAJESTAS, SIENA, BY DUCCIO

THE BENEDICTION OF ST. FRANCIS, BY PIETRO LORENZETTI

Gothic period in the North, evolved adequate art forms for their own ends, it was yet inevitable that the rediscovery of the antique, fragmentary and distorted as it was, should demand a place in the cumulative upbuilding of a complex system of expression. For the perfect simplicity of, say, the early trecentists, absolutely beautiful as it was, had to give way to the organic law which moves from the simple to the complex.

It is quite in appreciation of this fact that the ascendant historians of the Renaissance find their most stimulating cue. In the light of this principle the studies of such writers as John Addington Symonds, with his enormous erudition, or of Vernon Lee, with her sympathetic penetrative faculty, reduce the tangle of seeming contradictory facts to a perspicuous statement. But in their allegiance to the belief that art was to be emancipated into an irresponsible state of self-expansion, both of these writers fail to put just the right emphasis of valuation in all cases, invaluable as is their contribution. Vernon Lee builds her whole wonderful study about the mythical theme of Euphorion, child of Faust and Helen. But was Faust the exact type of the middle ages? Were not St. Theresa and St. Francis equally significant? And even if Helen was the prototype of an Hellenic ideal, was not Nero, to take a very extreme case, a very real by-product of an actual antiquity?

The soundest priciple of critical examination of the religious painting of the Italian masters, then, is that which makes every allowance for a legitimate contribution of influence from any source, but which insists throughout the whole study that the real motives of religious art shall not be allowed to fall into disregard. In the belief that Christian painting had a peculiar function and an unique fulfilment we can go into more exact distinctions between the true and the false. With a sufficient regard for social and political backgrounds, but without going to the extreme methods of Taine and his school—to whom the artist is in theory more of an historical process than a person,—we can easily relate ourselves to the general contour of historical facts. Just as the heroic age of civic architecture in the free cities of Italy was the age, not of over-sophisticated experience, with its resultant cynicism and corruption, but rather the period of emergence into political identity, when civic pride and power were the natural fruits of a common industrial and social heritage, so the heroic age of religious painting, in the same unimpaired vigour of youth, was absolutely conditioned upon a sense of religious conviction coupled with the fresh interest of a new means of expression, while

THE CORONATION OF
THE VIRGIN, BY GIOTTO

THE CRUCIFIXION, BY PERUGINO

still the thing expressed was at least on a parity of value with, if not altogether dominant over, the expression itself.

The battle between subject and treatment is inevitable in periods of transformation. Paolo Uccello, for example, in the delight of a new means of expression, finds receding parallels the finest possible motive for a religious picture. Again, the great pioneers in the use of the nude, Masaccio, Signorelli, and Antonio Pollajuolo, carried away at times by the fascinations of anatomical study, and the possible rendering of what Mr. Berenson so emphatically urges upon us, "tactile values," have, after all, a degree of religious quality which persists through their transitional aspect. So Fra Lippo Lippi, with his discovery of actual persons, horrifies his less progressive brethren and for the moment seems to them utterly to vulgarise the divine art. Another generation brings Filippino Lippi, who loses something of the

"Lilies and vestments and white faces, sweet,"

the traditionalism which filters through the incipient realism of his wayward father, but gives us back a fuller, maturer power, more individual, with more of the portrait art, and yet with a definite quality of formal restraint sufficient to safely include him amongst the great decorators. The transitional period has always a great sincerity even though that sincerity is seen most evidently in exaggerations of technical enthusiasm. The person to whom art process has no meaning, to whom the problems of technical expression are unknown, can form no adequate idea of the degree to which the history of technical process underlies that of the visible product. All through the early years of the fifteenth century painters were laying a foundation for the great art which was to follow, and making contributions whose significance seems small only to those who esteem the éclat of parade above the actual accomplishment which makes the later enthusiasm possible.

Then came a period when the superstructure became visible. Adequate foundations were laid and still the enthusiasm of new things had not waned. It was this period of first complete fruition which was the golden age of Italian religious painting in its mature aspects. To name even

MADONNA AND HOLY CHILD
BY FRA FILIPPO LIPPI

THE ANNUNCIATION, BY BOTTICELLI

casually the list of painters who, in Tuscany and Umbria, shared the fruition of conscious power impelled by unaffected motives of actual devotion would be to extend an outline sketch into a catalogue of facts. Such names as Botticelli, the lyric poet of painters; Ghirlandajo, the severe but lovely formalist; Perugino, the enrapt mystic, Benozzo Gozzoli, the idyllist, or Francia, the elegist, are more than able to suggest the quality of controlled but adequate power impelled by genuine inspirations.*

Botticelli's Annunciation or the Madonna of the Magnificat or Francia's Dead Christ may be taken as examples of an art which was ripe but not over-ripe, mature but not crystallised. Filippino Lippi's wonderful Adoration of the Magi in the Uffizi may serve as an example of the very apex of embellished devotion, the point at which the conflicting motives of the glory of God and the glory of self hang in the balance, and leave the interpretation to the temperament of the beholder.

It must be remembered that painting in the great days of the later fifteenth century was quite free from any exclusively ecclesiastical significance. Painters were free to come and go between the church and the cloister with their demand for religious art, and the service of princes who were patronising a revived paganism with a devotion which seems to us to-day fantastic to the point of being almost frenzied. But the genuine charm of such a painter as Botticelli comes in great measure from the indisputable fact that through all his

* Perugino's mastery of his own style is so complete and his devotional quality so obvious that he deserves always a special mention among strictly religious painters, even though his personal character seems to have been that of an impressario. His alleged moral obliquities, if established by historical inquiry, must remain the problem of abnormal psychology rather than of art criticism.

MADONNA AND THE HOLY CHILD
BY GIOVANNI BELLINI

THE MARRIAGE AT CANA, BY VERONESE

vagaries there persists the spiritual quality of the native mediæval tradition — articulated into a dim reality by a study of antique models — but removed from those models by an impassable gulf of temperament. And that same temperament, that lurking asceticism, was strong enough to withdraw him altogether from the practice of an art which to Savonarola seemed the incarnation of vice.

Akin to Botticelli, but in a very different manner, was the greatest man of the age. Leonardo DaVinci, more mystic than the middle ages themselves, was yet able to encompass the ideas of the Hellenic revival more clearly and effectively than the arch-antiquary Mantegna. Leonardo touched all points of the sphere at once. He could be simultaneously ascetic and sensuous. His very mockeries have a depth of spiritual perception which startles the student at every turn. Leonardo's relation to the problem in hand is so complex, his whole significance so many sided, that even an outline of his attitude would be impossible here.

Another painter who lies outside our proper sphere is Michelangelo. He is, first of all, impossible for consideration here because he was always a sculptor, even in his paintings. The Sistine ceiling is conceived from the point of view of form, and aside from its perfectly inappropriate nature, for which the artist was in no way responsible, it is all but impossible to be seen. In the modern phrase, Michelangelo was cosmic, and in even the limited degree to which he can claim our attention here, his dominant impression must be that of a Titanic force wrestling forever against adverse conditions. The marble block was his one true and native medium.

Thanks to a determined action on the part of certain enthusiasts who were able to brave even the accumulated humour and bitterness of nineteenth century ignorance and philistinism, we to-day have a comparatively sympathetic access to the significant periods of Christian art. Just as the eighteenth century with its patched and powdered elegance, dismissed with a contemptuous sniff the whole body of Gothic art, so the nineteenth century, engrossed in commercially upbuilding the world and resting secure in Victorian armchairs of conscious respectability, refused to be comforted by any knowledge of an art which was genuine. This resentment is to a great degree overcome, and the world of to-day can receive the message of joy which the painters of Italy expressed

MADONNA OF THE NATIONAL GALLERY, BY BOTTICELLI

THE NATIVITY, BY CORREGGIO

in various aspects before the time of Raphael with, at most, a continually lessening sense of awkwardness and unfamiliarity. There are still houses of Rimmon in which we bow from force of habit, let us say, even though we no longer sentimentalise in novels over Guido Reni, the Carracci, Giulio Romano, Caravaggio, or Guercino.

To take conspicuous examples, such names as Raphael and Titian, Correggio and Veronese must be brought under scrutiny. It cannot be disputed that Raphael was the most finished academic draughtsman of all time, or that Titian was perhaps the greatest colourist. Correggio unquestionably painted the most luminous and tender flesh which ever came from a human brush. Veronese left the problem of grandiose and spectacular decoration with nothing unsolved and every possible heightening of effect mastered; his canvases serve as technical models to modern masters, not as wholes, but in fragments. The technical contribution of these men leaves nothing to be desired except the discovery of new worlds to conquer, a need which Velasquez, perhaps, supplied. The sixteenth century had learned every lesson except the lesson of service, the one thing needful.

It is one of the supposed finalities of the popular mind that Raphael was the very greatest of painters, the supreme master. Cellini's reiterative *questo eccelentissimo pittore, Raffaelo da Urbino* is handed down in every dialect of art small talk. Raphael's descendants, of influence or reproduction, are dimmed by the smoke of innumerable altar flames, while he presides in engraving or photograph over the domestic hearth of propriety in every corner of the world. Supreme he was, indeed, in certain matters which only the person of technical training can comprehend. He had a quality of draughtsmanship, a freedom and facility in the human figure, a fluency of line which gave his work the true flavour of astounding power. It is no wonder that he carried

THE TRANSFIGURATION, BY RAPHAEL

THE ASSUMPTION
BY TITIAN

before him the highly artificial world of his day. He arrived on the crest of a wave of popularity which happened to coincide with the very high-water mark of the political and social distinctions to which the papal court aspired and attained. Because of this coincidence, which gave an abnormal *éclat* both to the artist and his environment, the Raphaelesque tradition has dominated the academic art world from this day to our own, and a dreary line of heirs-apparent to immortality has dragged its slow length along, from the École des Beaux-Arts to Rome and back again, in the furtherance of the sacred principle. A very brief historical inquiry into the actual religious and intellectual atmosphere of the Curia during the days of Raphael's supremacy will dispel illusions.

It must be observed that Raphael's genius was peculiarly assimilative. He came from his student days in the *bottega* of Perugino with a style absolutely founded upon that of his master. Whatever of greatness Perugino had, Raphael annexed, but did not develop. A golden door of opportunity had opened at his bidding, and in a few years Rome was at his feet. Far as is the cry from the insipid and trivial and enormously over-valued Brera Sposalizio to the Segnatura frescoes or the theatrical agonies of the Transfiguration, the actual interval was a short one. A new dominating interest had come in, and a new manner had come out. Raphael, with no scholarly training, with no preparation beyond a natural aptitude for assimilation, was turned archæologist. His whole Roman manner is tinged with this ill-timed archæology. He was young, fabulously successful, and launched into the maelstrom of Roman life at the very moment of its dizziest gyration. Upon his tender shoulders was laid the burden of antiquity, no mere tendency, but an actual charge, which he was to assort and codify as a side issue. It is enormously to his credit that he produced such work as he did, and so much of it, and it is equally no fault of his own that his pietism reflected all the artificiality about him. He left a body of portraits almost incomparable for intellectual acumen. His three frescoes in the Camera della Segnatura are models of academic form. One of of them, the Parnasso, is a glorious success, because it is in perfect keeping with the spirit which environed its generation. The others weigh like an incubus on succeeding art. We value them for their contemporary portraits. He left some great easel pictures of which perhaps the Madonna of the Chair embodies more of his genius than any other.

There are other pictures of Raphael which may be studied as examples of misapplied power, but the Transfiguration is perhaps the greatest and worst. At an extreme antipode from the dynamic power of Giotto, the painter here writhes in contortions which carry expression to its last reaches. Theatrical, irrevelant, distorted, composed with supreme care and yet lacking every quality of arrangement which is essential to the subject, this picture has been a model to the centuries.

Just why the so-called Sistine Madonna should have come into the position of general acknowledgment as the most beautiful picture in the world is a problem. It has a certain beauty, a native charm of simple motherhood, and an excellent dignity in the figure. It is relatively free from the awful insipidity of which Raphael handed down so much to posterity. It is an authentic likeness of Margherita Fornarina, Raphael's mistress. In its accessories, however, it is responsible for a multitude of sins,— cloudy, impossible settings with inexpedient curtains and pendant cupids, one of the irrelevant contributions of decadant paganism. Raphael is not so much a dangerous figure for his faults as for his virtues, and it is just this fact which has kept him so prominently between us and the light for centuries. His habit of borrowing from the antique, not suggestions, but entire figures or even groups, shows how his fecundity may be explained in part.

Another greatly over-valued picture is Titian's Assumption of the Virgin. Here again the theatricality is intolerable, and the whole picture is suffused with prettiness

MADONNA OF THE ROSE ARBOUR
BY BERNARDINO LUINI

to the point of saturation. Titian has no claim to being a religious painter in any sense. His Holy Families contain some remarkable landscapes, it is true, but even good landscapes, at least from the point of view of the sixteenth century, can hardly be called religious. Titian's Entombment, in the Louvre, is a great picture, but only remotely religious. Venice had a genuine religious school, of its own peculiar flavour, but of rare accomplishment. It must be remembered that Venice took up painting, her greatest glory, one hundred and fifty years later than Florence and Siena. Her distinctly religious painters, the Bellini, Carpaccio, and Cima, have one great quality in common with all the Venetians; theirs is the art of devotion, of full-hearted embellishment; there is no subjective misery, no asceticism, no other-worldliness. All Venice breathed the air of luxury, of security, of unmeasured repose and dignity. Art to her was glorification, the celebration of the majesty of the city and of whatever obtained within her borders. At a proper time and place Venice paid her devotions with the same supreme good taste which she applied to everything. Too closely allied to the East to have any provincial or esoteric religion, like that of the Tuscan and Umbrian cities, she paid a polite deference to every requirement of conduct. But in the serene Madonnas of Giovanni Bellini, with their unstinted wealth of decorative detail, and in the incomparably delightful creations of Carpaccio, who combined a joyful caprice with a strength of constructive purpose excelled only by Leonardo, there is a persistent spirit of worship,— not by penances of suffering and expiation, but rather of a joyful rendering up of the most joyful thing in life, the devotion of a supreme talent upon the altar of a good God. Carpaccio, like Botticelli, could live in a world of intense realities without losing the waking dream of a mystery and an inspiration. He had the same capacity for formalising his own expression, not on models of academic precision, but on the inherent principles of his own nature, an innate sense of liturgy and ceremonial worship which could include the commonest object in an exalted function.

It is a matter of regret that Giorgione, the lovely and inimitable, who all but eludes us and serves to stimulate a fondness which can never be satisfied, did not leave more work which can be identified with a specific intention of decoration. The Castelfranco altarpiece is in perfect taste, broad, simple, and appropriate. Of the other members of the great colourist group, Tintoretto alone had religious importance. Paul Veronese painted acres of sumptuous splendour about nominally Christian motives, but the motive with him has become a pretext. To Tintoretto, the supremely masculine, the utterly human, was given the great quality of perfect genuineness. Where others were clever he was intense, where others enjoyed the emoluments of greatness, he enjoyed work. Beyond being a consummate painter he was a thorough artist. As a pagan he easily carries off the palm. His marriage of Bacchus is one of the very few pictures which actually touch the plane of organic simplicity and perfect refinement of form which may be said to be truly Greek in the best sense. Of Christian themes, the almost volcanic nature of his genius found the dramatic incident most sympathetic. His is the drama of actual fact, the battle of wills or primordial energies, infinitely removed from the pasteboard make-believe of Raphael's theatricality. So Tintoretto's Crucifixion in San Rocco will remain the most genuinely forceful expression of the narrative among all the long list of pictures in which realisation has been attempted. He combined elaboration with breadth in a perfect balance and all with a verve and brilliancy which is neither brutal nor superficial.

Of Correggio a word must be said. He stands in contrast, rather capriciously, perhaps, with Tintoretto. Equally great as a painter he lacked the artist sense to control his own powers. To Correggio nothing could be more agreeable than the opportunity to create — not a great work of art — but a remarkable piece of foreshortening! Whether it were the naked

THE CORONATION OF THE VIRGIN
BY FRA ANGELICO

THE ANNUNCIATION, BY SIMONE MARTINI AND LIPPO MEMMI.

Antiope or the Nativity it had to be seen on end. Nothing could be at once more true to the spirit of the sixteenth century and more reminiscent of the crude developments of a period which took a childish pleasure in pure perspective. In his *tour de force* he gave himself, as well as his figures, an oblique relation to art.

There are two painters of great significance not yet mentioned. They are reserved for the last because they represent two ultimate ideals of religious painting. The first of these two is Fra Angelico da Fiesoli, the one man in the fifteenth century who completely resisted his own age. Humanism, paganism, classicism, natural science, with their train of opportunities and temptations, were as nothing to him. He was as far removed from the spirit which moved about him as was St. Francis from Alexander VI. To see his art sympathetically, and unless so seen it should not be seen at all, one must pass through the needle's eye which can remove every vestige of the busy practical world of facts and the sparkling world of cleverness, to become as a little child. Fra Angelico created an art, nay, rather breathed forth in visible form an art which is nothing if not the graphic fulfillment of the words, "Unless ye become as little children ye shall not enter into the kingdom of heaven." Perfect purity, perfect sweetness, and perfect corporeal unreality, set forth in terms of pure colour, a colour disassociated from the usual practice of light and shadow and given only a symbol of form for foundation—such is his art.

> "Pure spaces clothed in living beams,
> Pure lilies of Eternal peace."

The other painter to be mentioned is Bernardino Luini. If Fra Angelico realised the ideal of a strictly ascetic art, Luini may be held up as an example of the possibility of gathering all the sources of power into one concentrated expression which shall include the best from every source. Pupil of Leonardo as he was, Luini learned the eclectic method. His frescoes have the purity of form of Greek sculpture, the healthy reality of simple nature, and the devotion of genuinely religious feeling. His Madonna of the Rose Arbour, his Marriage of St. Catherine, and his Election of Joseph, to take three examples almost at random, are satisfactory works of Christian art, not as promises or suggestions, not with apologetic admissions, but in the fact of actual fulfillment.

The visitor to San Domenico in Siena may see at close proximity to each other two pictures which may well summarise two divergent attitudes towards Renaissance painting. The first one is double-starred and of world-wide fame. It is Sodoma's Swoon of St. Catherine. Artificial, cold, masterfully complacent in method, and yet perfectly perfunctory, it represents the art which had gone into decay. Nearby, in a little chapel, there is a Nativity with adoring angels and shepherds which is hardly known. It is by Francesco di Giorgio, a painter all but unknown. Of a beauty of colour which goes with one for years in memory, of a sweetness of form which is masterful but not assertive, it yet preserves the simple grace of the perfect work of art. Rich in significance of symbol as it is beautiful in fact, the picture may typify the art which is neither self-complacent nor yet self-effacing, but which rather rejoices in the beauty of a noble participation in a divine service. That is the best quality, perhaps, of the Christian painting of the Italian Renaissance.

CHAPEL ORGAN
ETON COLLEGE

CHURCH ORGANS AND ORGAN CASES

By C. F. Abdy Williams.

FROM the tenth to the fourteenth centuries, cathedrals and abbey churches were provided with a huge machine, having keys six inches broad, and some forty to sixty pipes to each key; and the pipes were made to sound by blows of the fist on the keys. This machine had the Latin name of *Organa*, the plural form of the word being used to distinguish it from the *Organum*, the name given in the middle ages to harmonised vocal music.

Its tone is described by old writers as " a noise more like thunder than beauty of sound," " a deep coarse roar, to which the smaller pipes added a horrible scream." It was not used to accompany voices, but to play interludes. The fact that it was always spoken of in the plural accounts for the old English expression so frequently met with, " a pair of organs," which means what we simply call " an organ."

Contemporaneous with the *Organa*, or *Organa magna*, as it was also called, was a small keyboard instrument, carried in processions, but placed on the ground when played. Its Latin name was *Organa parva*. On the continent it was known as the *Positive*, since it was " *deposited* " on the ground to play, and in England it was called the "little organs," or " a pair of little organs." It gradually increased in size and became more or less a fixture in some part of the church. It was finally joined to the *organa magna*, and when, after the Reformation, both these instruments stood on the screen, the " little organ," since it faced the choir, took the name of " choir organ," by which it is now known, or, since it supported the organist's seat, it was called by the now obsolete name of " chair organ."

The fifteenth century saw the beginning of wonderful developments in the *organa magna*, or " great organ," the name it took, and continues to hold, in English. The unwieldy and noisy machine became, by the beginning of the sixteenth century, a fully developed musical instrument, capable of artistic effects; but improvements continued to be made in its details, and have never ceased to be made to the present day.

Its use as a support to singing arose in the following manner. The congregational singing of Luther's hymns, unsupported by any instrument, soon becoming more noisy than edifying, it occurred to some one at Hamburg that if the now fully developed organ were played with the congregation, instead of only between the verses of the chorale, as the hymns were now called, the voices would be kept together. The experiment, being tried, met with immediate success, " and now," says a quaint old German writer, " every good Christian can raise his bad lay voice in the congregation, without becoming a fifth wheel in the musical coach."

The practice thus begun at Hamburg rapidly spread through all the reformed churches, and partly explains why, in our English cathedrals, the organ was placed on the rood screen. For, the rood having been abolished, a place was left vacant for both the great and the little organs, the former facing the nave, and accompanying a congregation gathered there, and the latter facing the choir, and henceforth known as the choir organ. But there were other advantages in this position. An organ raised on a rood screen, or choir screen, as it was now called, was in the best possible position for both its tone and appearance to produce their full effect; and, since the old makers did not block up the whole space across the screen, it did not seriously interfere with the general view of the architecture.

Organs of great size have always been favoured on the continent (except in Italy), while England has, until recently, preferred small instruments in which great attention has been paid to purity of tone. Hence many of the old pipes are retained when an ancient instrument is modernised for present day use.

On the continent, as early as the end of the seventeenth century, organs were to be found with four and five manuals, a complete pedal department, and stops of thirty-two feet scale, while England was content with organs of three manuals at most, stops of no more than eight feet scale, and no pedals. The strange prejudice which kept English organs pedalless down to the first decades of the nineteenth century is one of those unaccountable things that history records but cannot explain.

When the *Organa magna* developed into a musical instrument, attention began to be paid to its external appearance, and the task of concealing the bellows and mechanism by carved decorative work was entrusted to eminent artists, who designed "cases" to contain the organs. The discovery of the secret of "conveyancing" made it no longer necessary that each pipe should stand over its own key, and give the organ the appearance of a huge pan-pipe standing upside down. The practical object of an equal distribution of weight probably first suggested placing the larger pipes in what are called "towers" on the sides and in the middle of the case, while the smaller pipes were arranged in "flats" between them.

The next step would be to arrange the pipes and woodwork in architectural designs, and then to decorate the pipes themselves. In Italy they were frequently ornamented with scrollwork: in England they were usually gilt, a practice which dates from the earliest known English organs. The pipes of "Father Smith's" organ at Durham Cathedral, built in 1687, were richly decorated with scrollwork, cherubs, and heraldic devices. The best organ cases were designed with a view to their being in harmony, as far as possible, with the architectural features of the church, and their ornamental work, to match the carved choir stalls. The tops of the pipes are always concealed by the woodwork of the case. Thus, when Father Smith was commissioned to build an organ for St. Paul's Cathedral, the design of the case was entrusted to Sir Christopher Wren and the carving to Grinling Gibbons. But Wren's case was found to be too low for some of Smith's pipes, which projected above it: hence the architect was obliged to make certain additions, which can still be discerned by the lighter colour of their wood. This handsome case, which formerly stood in the traditional position on the screen, is now divided, and placed on the north and south of the choir.

During the Commonwealth hundreds of fine organs were destroyed by the fanatical zeal of the Roundheads. In a very few instances the cases were allowed to remain, after what was considered the mischievous parts, namely, the pipework, had been removed. Of the few which have survived destruction to the present day, that of King's College Chapel, Cambridge, is one of the most notable. It was built by Robert Dallam, in 1606, and had, as a novelty, a "Shaking stopp," i. e., a tremulant. The choir organ was not added till after the restoration. The pipes were removed during the Commonwealth, but the case was allowed to remain. The instrument is now modernised, and has four manuals and a thirty-two feet pedal organ.

Another famous old organ case is preserved at Exeter, though this is a post-restoration example, and has therefore not seen the same vicissitudes as that at King's College. It was built in 1665 by Henry Loosemore, and still retains its original position on the screen. It is remarkable as the first organ in England to contain pipes of sixteen feet scale. In 1891 it was modernised by Willis, who placed the solo organ in a case facing the nave, and exactly corresponding to the case of the choir organ on the other side of the screen, and it is now considered to be one of the finest organs in England.

ORGAN IN WESTMINSTER ABBEY
BY WM. HILL AND SON

THE ORGAN IN EXETER CATHEDRAL

An organ for Gloucester Cathedral was built in 1666 by Thomas Harris the younger, and its case still stands on the screen. It is considered to be a fine specimen of seventeenth century design: the ornamentation, of heraldic shields, by a distinguished artist named Campion, is specially noteworthy, and can be seen with a magnifying glass on the choir organ, in our photograph. It was modernised in 1847 by Willis, who retained some of the valuable old Harris pipes.

Before the organ was placed on the screen, and the choir organ joined to the great, there were two, at least, and sometimes three organs, in different parts of the church. This practice, which has much to commend it, is not entirely unknown at the present day. In the chancel of Cambridge University Church, and in that of St. Luke's, Chelsea, there is a small organ, in addition to the principal instrument in the west gallery. At Chester Cathedral the modern Gray and Davison organ, being too large for the screen, is placed in the north transept, but a portion of the choir organ retains the traditional position on the screen. Thus, both modern requirements and tradition are here combined to produce an artistic effect both to ear and eye. At Westminster Abbey, the screen being quite inadequate for the large modern organ, the "console" alone is placed there, the main structure being in the choir arches, and a "celestial organ" of seventeen stops is placed in the triforium of the south transept, two hundred feet from the console. Here, again, therefore, is another example of a return to the ancient practice of having organs in separate parts of the building.

During the eighteenth and first half of the nineteenth centuries the usual position of the organ in parish churches was in the west gallery. The music then consisted for the most part of congregational singing, and the playing of certain voluntaries, now obsolete. Like the cathedral choir screen, the west gallery in the parish church gave the instrument the best opportunity of supporting the congregation, of being heard to advantage, and of becoming a handsome piece of church furniture. If, however, there was an important west window, this position was not available, and the transept would sometimes be

ORGAN OF ST. ANDREW'S
HOLBORN

THE ORGAN IN GLOUCESTER CATHEDRAL

chosen. Modern mechanical improvements have, however, made many things possible that were not thought of a short time ago, and the preservation of a handsome old window in the church of St. Andrew's, Holborn, while retaining the west end position for the organ, has been accomplished with remarkable success by Messrs. Hill, in conjunction with Mr. F. G. M. Ogbourne, the present organist of the church. This instrument, of three manuals and a thirty-two feet pedal, is a fine specimen of a modern parish church organ.

At Tewkesbury Abbey there are two organs, one in the north and the other in the south transept. Of the latter, the modern instrument, we do not propose to speak. The organ in the north transept is one which entirely escaped the general destruction under Cromwell. It was built in 1637 by Thomas Harris the elder, and its specification, which has survived, shows that it had two manuals and thirteen stops, arranged exactly like those of contemporary Italian organs, but minus their pedal. It was originally in the chapel of Magdalen College, Oxford, and was removed by Cromwell, who loved music, to Hampton Court, where it was played on by the poet Milton, whence it is now known as the "Milton Organ." After the restoration it returned to Magdalen, and in 1737 it was moved to Tewkesbury Abbey and placed on the screen, where it remained until modernised and placed in the north transept by Willis, in 1848.

Another historical organ is that at St. Margaret's, King's Lynn. It formerly stood in the nave, not far from the pulpit. In 1752 Burney, the famous musical historian, was appointed organist of this church, and at once set about getting a new organ. The work was entrusted to Snetzler, famous for the excellence of his pipes, many of which are retained in the modern instrument, by Messrs. Wordsworth of Leeds. This organ stands, in a raised position, and with plenty of space above it, in a transept. It contains the first dulciana stop ever used in England.

It will be observed that in the King's Lynn and Milton organs, the choir department does not occupy its traditional place in front of the great.

Pedals gradually crept into England, in spite of much opposition, during the first

MILTON ORGAN
TEWKESBURY ABBEY

half of the nineteenth century: and at that period the ordinary three-manual instrument consisted of four departments. The great organ, in its own case, which was adorned by its chief pipes; the choir organ, occupying, as we have seen, its own case in front of the great; the swell organ, an English invention of about 1725, occupying the place of its predecessor, the echo organ, namely, enclosed in a box, behind and above the interior pipes of the great, and concealed from view. The echo and swell were designed to produce a distant and somewhat mysterious effect, hence they have always been placed out of sight. The fourth department, the pedal organ, being a new importation into England, has no traditional position as yet, and its pipes have always been disposed wherever space could be found for them. When four and five manual organs began to be built, in the latter half of the century, the pedal pipes were often a serious difficulty. At St. Paul's Cathedral they were placed behind the choir stalls, but a far larger number recently added, and including a thirty-two feet stop, have been placed in the northeast gallery of the dome. At Exeter and Salisbury the pedal pipes are in the transepts: at Ripon they are in the aisles. At Eton College Chapel, Messrs. Hill, in 1902, boldly placed the thirty-two feet pedal pipes in side "towers," producing with five other "towers" a novel and striking effect, fully justified by its success. This is the first attempt in England to place thirty-two feet pipes on the "front" of the organ.

About the middle of the nineteenth century the Church of England awoke from a long period of lethargy. Churches were restored, choirs improved, and organs began to be built which vied with those of the continent in size, while surpassing them in ingenuity of mechanism. With the revival came a phase of thought that looked upon the choir screen as an encumbrance, to be abolished or curtailed, if possible. Many screens were consequently removed or altered, and the organs placed above the choir stalls, where they were convenient for accompanying the choir, but not always so well placed for nave services: the new reformers forgot that when there was an organ in the choir there was always at least one other in another part of the building.

In the parish churches the organ was moved from the west gallery to the chancel, to be near the choir, which now filled a more important place in the ritual than before. Here it was partially or wholly concealed from view, and could seldom be heard to the best advantage, while in many churches it was practically useless for accompanying the congregation. One of the strange features of this newly awakened zeal was that the organ, which for so many centuries had been more or less an ornament to the church, and was now, through the efforts of musicians, being brought into line with modern musical requirements, seems to have been often regarded by architects and the clergy as a necessary evil, to be banished to as secluded a position as possible: at Canterbury Cathedral, for example, they succeeded in getting it completely out of sight.

The smaller churches imitated the larger ones, and, as they had no room for the organ in their chancels, the "organ chamber" was invented, which effectively concealed the instrument and completely stifled its tone. In the chancel of a parish church there is rarely sufficient space for the sound of a large organ to develop itself: in that evil invention, the organ chamber, there never is. The want of space above and below and around the pipes ruins their tone, the cramping of the machinery soon gives rise to all manner of defects, and the builder, knowing that his instrument is going to be thus suppressed, and yet is expected to be heard in the church, is tempted to voice his pipes too harshly; and this must react on the voices of the choir, by accustoming the singers to coarse and unsympathetic tone quality.

The modern reformers, in their adulation of the "service of the altar," seem often to have forgotten all about the congregation, who are frequently anxious to profit by the privilege they obtained at the Reformation, of themselves taking part

ORGAN OF ST. MARGARET'S
KING'S LYNN

in some of the music: and for this the support of the organ is necessary.

In some town parishes, however, the congregation does not wish to raise its "bad lay voices," and ruin the finely sung music of a highly trained choir: in this case the organ would best stand near the choir, provided there is space around it for its tone to be sympathetic and pure.

Where both congregational and choir music are used, parish churches might, in some cases, at least, follow, with advantage, the example of the two churches mentioned above, an example which has ancient usage in its favour, and place a large organ in their west end and a smaller one in their chancel, and both could be controlled from the same console. But this important matter can, after all, be settled only after a careful consideration of the special needs and requirements of each individual building and congregation.

STOUPS

By J. Tavernor-Perry

HOW few of the thousands who yearly visit the beautiful church of St. Ouen, Rouen, and marvel at the wonderful reflection of its airy traceries mirrored on the still surface of the holy water standing in its marble bénitier bring away with them any clear recollection of what that bénitier was like; and how few, even of those who never pass it neglectfully by, notice with any observation the stoup to be found at every church door in Catholic countries. By the mere sightseeing visitor, intent on other things, it is ignored as an uninteresting fixture; while the more devout, although they may invariably use it, do this in so mechanical a way as scarcely to notice it at all. Yet, representing as it does, one of the oldest rites in the Christian Church, as well as being itself frequently a valuable work of art, it is worthy of more attention than it usually receives.

Manual and other ablutions have been common to all forms of ceremonial worship in all ages and in all countries; and those in use in the early Christian Church were, to a great extent, to be traced to Jewish origins: but customs which in the East and perhaps during the rude period of the first centuries of Christianity were almost necessary for decent cleanliness, became in later years transformed into ritualistic symbols. The account given in Exodus xxx. of the "laver of brass" and its uses in the tabernacle, and in I Kings vii. of the brazen sea, resting on the backs of twelve oxen, which Solomon set up in the court of his temple, show the sources from which the early fathers derived their ideas for the fountains which they placed before their churches. It is to be remembered, moreover, that these fountains or basins of water were, at first, as much intended for cleanliness as for any ceremonial purpose; and they were not confined to the atriums of basilicas. Throughout the East fountains were provided for use as well as pleasure, and will be found to this day in the courtyards of the mosques and in the mandarahs of private houses. The celebrated alabaster fountain which stands in the court of the lions in the Alhambra is but an attempted reconstruction of Solomon's brazen sea, with lions instead of oxen; and the impluvium in the atrium of a Roman or Pompeian house only represented the same feature.

The fountains first placed in the atriums of the early basilicas were in two parts; there was the large basin or reservoir which contained the water for the ablutions, and, above it an arrangement of jets or a fountain from which it was filled, since running water was necessary to keep the basins clean. The fountain of the old basilica of St. Peter in the Vatican, Rome, set up by Pope Symmachus at the end of the fifth century, was a very magnificent affair. It consisted of a square canopy arranged in the form of a ciborium, of gilded bronze ornamented with peacocks and dolphins from which the water fell into the basin below, and carried on eight ancient columns of red porphyry. This survived until the days of Pope Paul V, who destroyed it, and melted down the bronze, except two of the peacocks which still remain in the Vatican, to cast the statue of the Madonna which stands in front of St. Maria Maggiore.* Most of these reservoirs were, however, in Rome, at least, ancient vases or other receptacles, converted to Christian uses; such, for instance, is the Cantharos still standing in the atrium of St. Cecilia in Trastevere, the "Calix marmorens," a marble vase which once stood in the atrium of SS. Apostoli, and the granite bath which, with a Renais-

*Pagan and Christian Rome. A. Lanciani.

sance fountain set up in it, still occupies the centre of the atrium of St. Cosimato (Fig. II). But in the general decay of the city the aqueducts which supplied these fountains became choked up, or were destroyed in the frequent troubles and sieges which Rome experienced during the early middle ages; and as the basins became useless the practice of washing at the church doors fell, perforce, into desuetude.

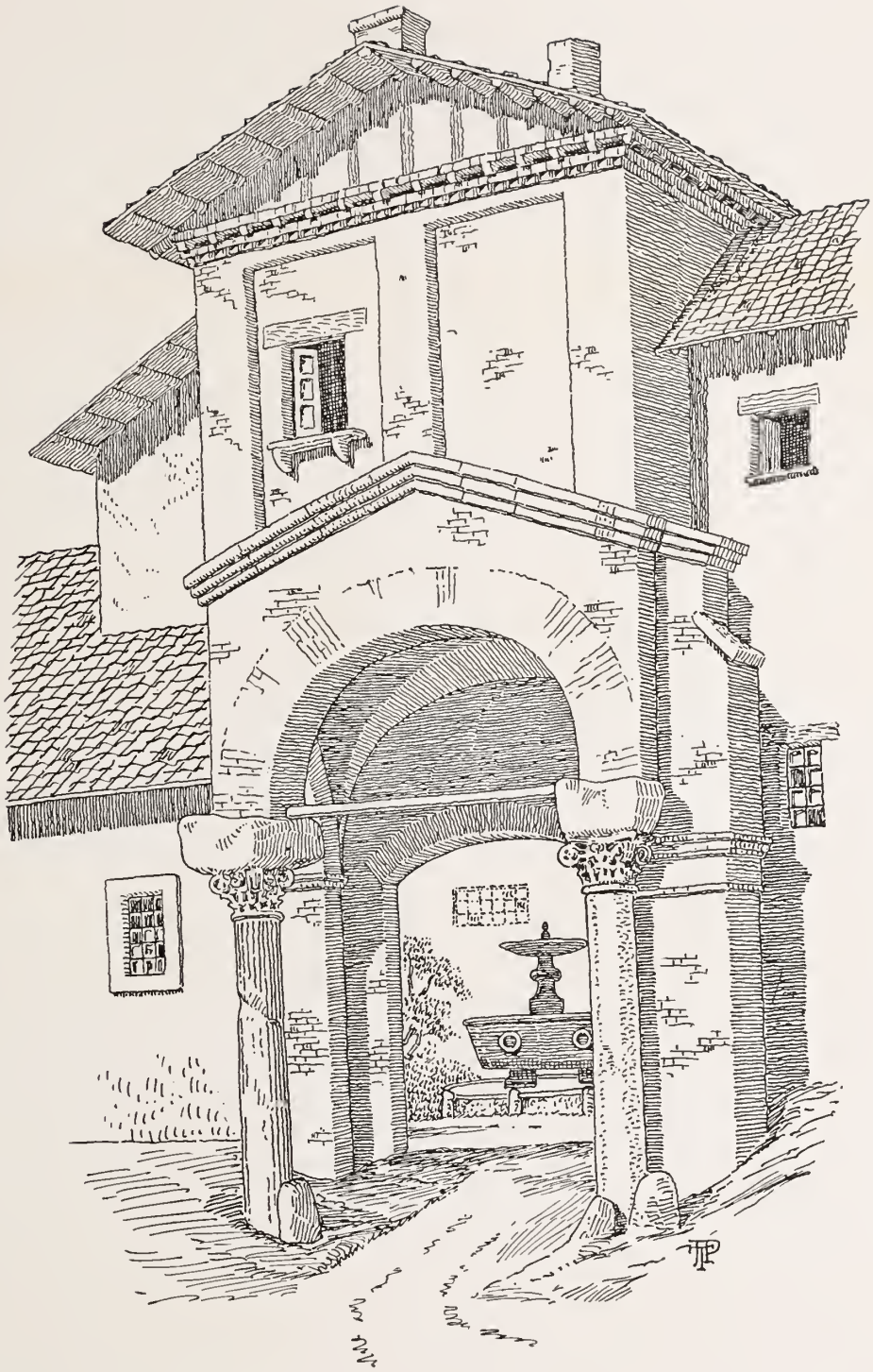
But long before these great fountains had become useless the smaller churches, and gradually the larger ones, were furnished with movable vessels, generally in the form of metal pails, perhaps of no very distinctive character, which may have been used, indifferently, for various purposes, and as the art of hand-washing became more and more inconvenient or unnecessary, it gradually grew to be merely perfunctory and symbolic. At first it would seem that the water was carried about the church from place to place as required and sprinkled over the faithful; or small receptacles were temporarily placed at the church doors for the use of those who were absent from this ceremony. That vessels intended for such purposes were early in use is shown by the remains of a lead pail recently discovered on the site of Carthage, dating, perhaps, from the fourth century, which is decorated with a curious mixture of symbols stamped on the lead, such as peacocks, as a sign of the Eucharist, the Good Shepherd, the four rivers of Paradise, and Silenus, the local divinity of Carthage; and among these is a Greek inscription which contains the verse from the Psalms used in the liturgy of baptism and holy water, "Lauristis aquas in gaudio." * This fortunate and rare survival of so ancient a vessel is due to its preservation in a ruin heap; but nearly all the movable stoups made of bronze or other metals, of the earlier mediæval period, have returned to the melting-pot from which they first emerged. Some of the more precious, themselves regarded almost as sacred as relics, have, however, survived, and may be found in some cathedral treasuries; and there is one at Aix-la-Chapelle of gold and ivory, which appears to belong to the ninth century, and which is said to have been presented to the basilica by Charlemagne. Although stone stoups, forming parts of the construction of the churches came into use and, from the twelfth century, became common in the countries north of the Alps, the metal stoups never ceased to be employed, and at the time of the Reformation in England are mentioned in church inventories; thus, in a list made in 1500 of church goods at St. Dunstan's, Canterbury, occurs " a stope of lede for the holy wat† atte the church dore."‡ These portable stoups, being fitted with a handle, no doubt served a double purpose, and were either placed at the church door when it was open, or provided with a sprinkler used for the aspersions; and such is the late seventeenth century stoup of pewter from Toulouse, the property of Lieut. Col. J. B. Croft Lyons, which we illustrate (Fig. I). To receive these movable stoups some sort of a stand had to be provided, and Viollet-le-Duc suggests that the little stone tables, at one time assumed to be

*Dict. d'archéologie. F. Cabrol. Art. Afrique.

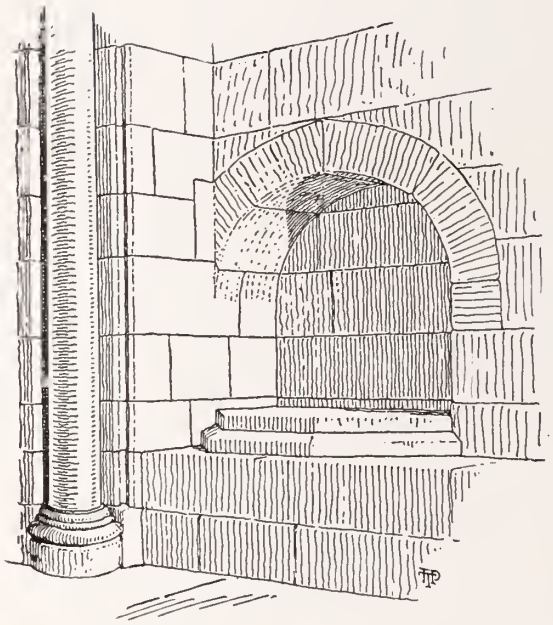
†Sacred Archæology. M. Walcot.

‡Gothic Ecclesiastical Architecture. M. H. Moxam.

I. TOULOUSE, FRANCE



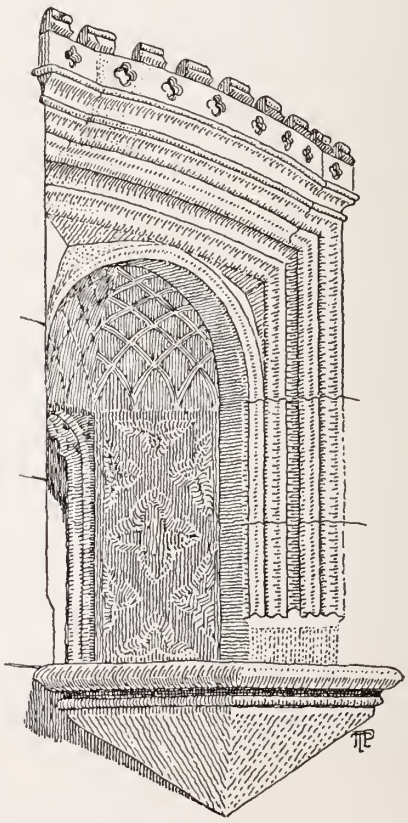
II. ST. COSIMATO, ROME



III. AUKLAND, DURHAM

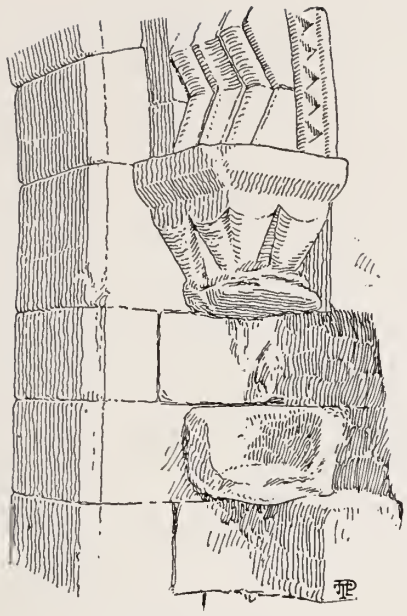
altars, placed in the porches of early Cluniac churches were for this purpose.* A good example of this provision occurs in the great south porch of St. Andrew, Aukland, County Durham, erected about the year 1300, where, in an angle of the east wall nearest the door is a recess with a slab resting on the porch seat, which could have been intended for no other purpose (Fig. III). In the same way the much later and richly ornamented niche within the church of St. Margaret, Barking, Essex, must have been intended to receive a movable stoup, since there is no basin formed in the stone to hold the holy water (Fig. IV).

With the beginning of the twelfth century the construction of permanent stoups commenced, partly, perhaps, because a stone bowl was less costly and less liable to be lost or stolen, and partly because the architects of the period saw in it a detail capable of decorative treatment worthy to be made an important feature in the new style of architecture which was growing up. In its design they were bound by no precedent, and the result is a remarkable diversity in form. Roughly, however, these stone basins may be divided into two classes; the one, which only is properly denominated stoup, takes the form of a bowl, sometimes placed in a niche, and sometimes projecting from the face of a wall or a pier, shaped as a bracket; and the second, which is known as a holy-water stock, has the bowl hollowed out on the top of a pier or pillar, not necessarily fixed to the fabric, more or less in the shape of a font, for which it is sometimes mistaken. Of these the niche or bracket form appears to have been the earlier and was generally of simple, but sometimes of a rude or even makeshift character. This was often the case where they were connected with a doorway of an earlier date, as is shown by the little stoup at the side of the rich Norman north door of St. Margaret-at-Cliffe, Kent, and at Pirford church, Surrey, where the pillar of the Norman door jamb has been cut away to make room for it, and itself, apparently, formed out of the old shaft (Fig. V). Sometimes the brackets are only shaped and moulded, as at Holy Trinity, Cuckfield, Sussex (Fig. VI), or where combined with a niche, as at Heston church, Middlesex, treated in a more architectural manner (Fig. VII). These examples are all placed



IV. BARKING, ESSEX

*Dict. de l'Arch. Viollet-le-Duc.

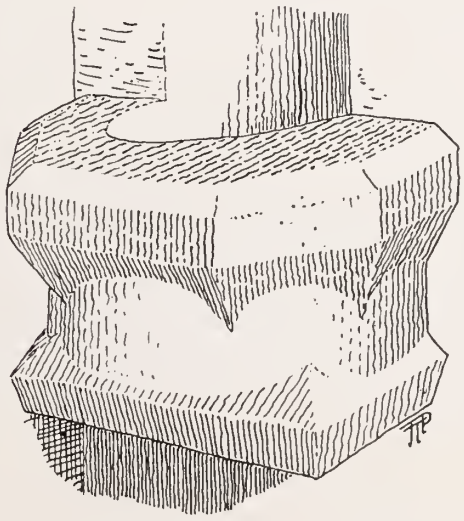


V. PIRFORD, SURREY

in the porches and outside the church doors; but where there was no porch the stoup was formed inside the church, when it generally approximated in design to a piscina, as at St. Mary, Hartfield, Sussex (Fig. VIII), where it is the exact replica of a piscina in the south aisle of the same church. It should be mentioned here that all these fixed stoups are to be found, as a rule, to the right-hand side of the doorway when they are outside the church, but when the doorway is in the north or south wall of the church, then, if inside, to the east of it.

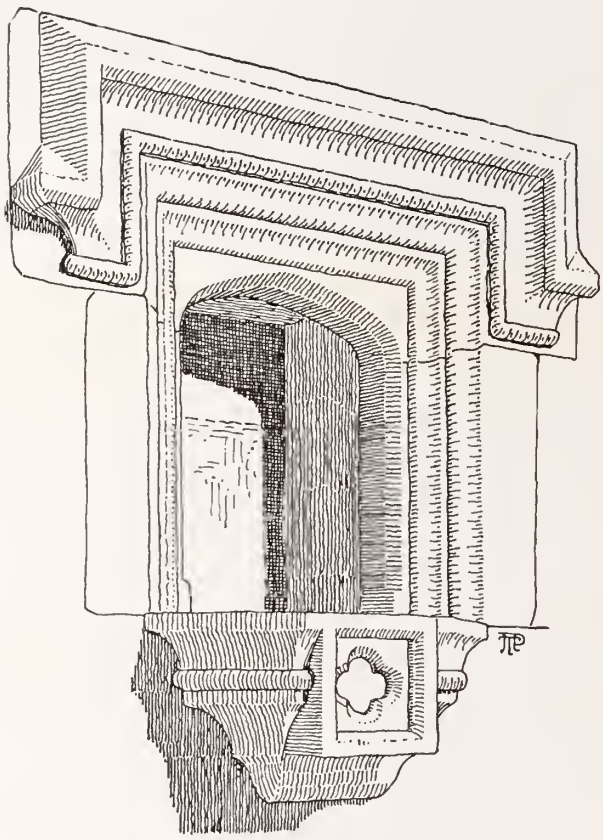
Although throughout the mediæval period stoups were usually placed within the churches, the necessary protection of a porch not being always obtainable, they but rarely remain in England; and this is due mainly to the fact that they were more or less of a movable character and were taken out of the churches at the time of the Reformation. But occasionally a holy-water stock may be found which has been left, overlooked, or perhaps mistakenly regarded as a font, as in the case of St. Giles, Horspath, Oxfordshire, where there is an octagonal stoup of simple form raised on a moulded pedestal, all of a thirteenth century character.* The account given in the "Rites of Durham" as quoted by Canon Greenwell† of the stoups of that cathedral gives, not only a good idea of their use and service, but of the manner in which they finally disappeared. There were two of these stoups, one fixed to each of the great pillars opposite the north and south doors, the latter being the door into the cloisters, both of "fine marble very artificially made and graven, and bost with hollow bosses on the outer side of the stones, very finely and curiously wrought. The fairest of them stood within the north church door, having a very fine screen of wainscot overhead finely painted with blue and little gilted stars, being kept very clean, and always fresh water was provided against every Sunday morning by two of the bell-ringers or servitors of the church, wherein one of the monks did hallow the said water before divine service. The one of them at the south door serving the Prior and all the convent with the whole house, and the other at the north door serving all those that came that way to hear divine service." It is sad that the writer has to conclude his description with recording the fact that they were taken down by Dean Whittingham between 1563 and 1579, "and carried into his kitchen and put to profane uses, such as steeping beef and salt-fish."

Although the French churches did not suffer from the loss of their movable fittings to the same extent as did the English, which were systematically purged



VI. CUCKFIELD, SUSSEX

*Arch. Antiq. Oxfordshire.
†Durham Cathedral. W Greenwell.



VII. HESTON, MIDDLESEX

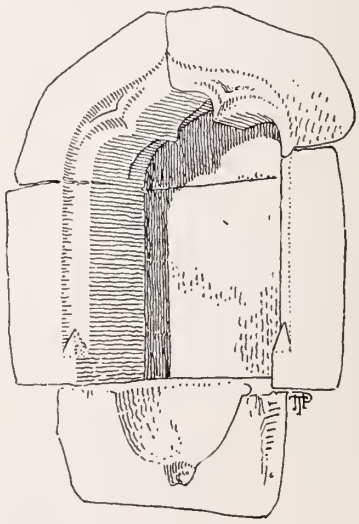
of them by command, yet a vast number of things, and among them the stoups, were destroyed during the religious troubles with the Huguenots and, later, at the time of the Revolution; nevertheless a great many both of interest and beauty still survive. Perhaps the greatest number remain in granite-producing countries owing to the indestructible character of the material of which they are formed.* As an example of these we give a somewhat rudely executed one, of which there are two, now standing in the church of St. Remy, Dieppe, which doubtless belonged to an earlier building than the present one (Fig. IX). The somewhat cabalistic signs inserted between the mitre-shaped ornaments on the bowl have not been explained, and the canopy which, judging from the mortice holes in the rim, once surmounted it, much in the manner of the Durham stoups, has been lost. A much more pleasing specimen is the later example we give from St. Croix, Provins, ornamented round the rim with symbolic carvings which include a pilgrim's bottle and a dolphin, and decorated with graceful spirals (Fig. X).

Throughout Germany, but particularly in the south, there are a great number of stoups remaining, generally very richly carved and decorated, and sometimes presenting interesting peculiarities. Thus in the minster of Ulm, close to a door at the east end of the southernmost aisle, is a large one covered with late interpenetrating mouldings, and surrounding a circular pier as a ring.† A still more interesting one is the example we give from the cathedral of Ratisbon (Fig. XI). This is one of a pair standing by the door of the south transept, which form part of a singular architectural composition, consisting of a beautiful canopy over a well, some sixty feet deep, from which the water for the uses of the church is drawn.

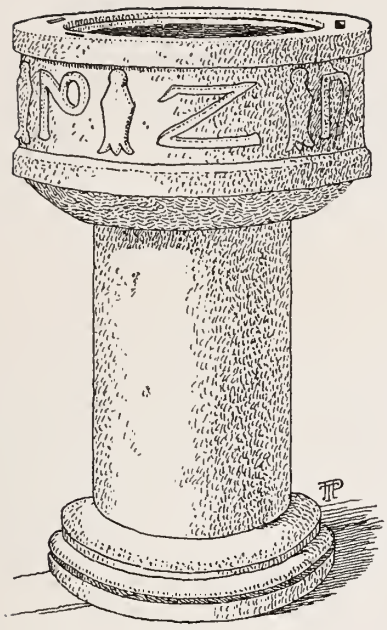
In Italy, the land of churches, the stoups are not only most numerous and most varied in design, but, in spite of centuries of devastating wars, the most ancient. Although, doubtless, the larger and wealthier churches were provided with movable stoups, sometimes of the richest character, as those in the treasuries of Milan and Venice testify, the abundance of suitable material remaining among the ruins of ancient buildings provided vessels of a much more lasting character. Thus in the abbey church of St. Maria Pomposa,

* Abécédaire d'Archéologie. De Caumont.

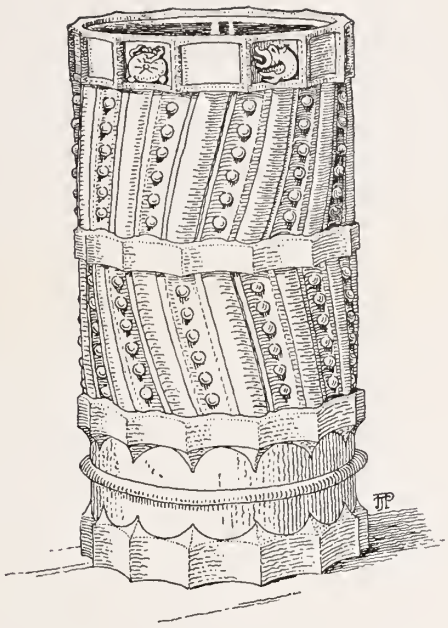
† Continental Ecclesiology. B. Webb.



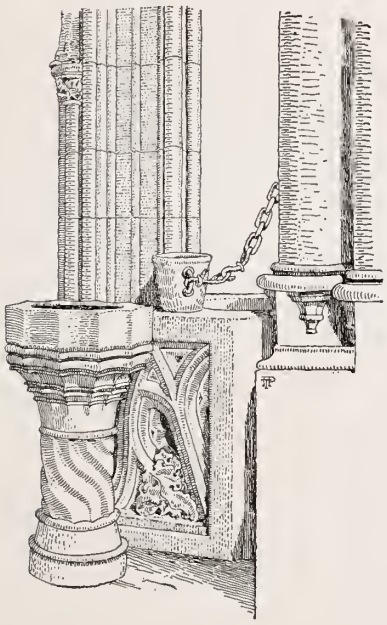
VIII. HARTFIELD, SUSSEX



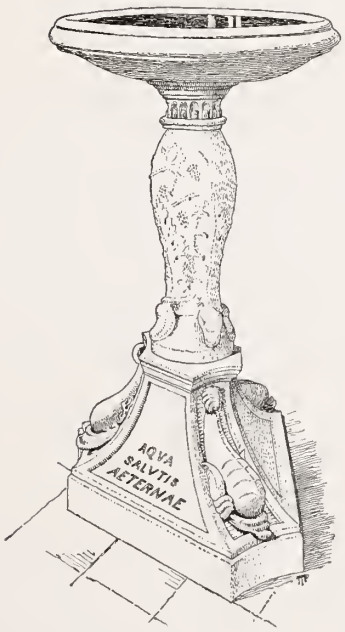
IX. DIEPPE, FRANCE



X. PROVINS, FRANCE



XI. RATISBON, GERMANY



XII. VICTORIA AND ALBERT MUSEUM, LONDON

near Comacchio, there are two stoups inside the door, the one formed out of a debased Roman or an early Byzantine capital, while the other is a rudely carved bowl of, perhaps, the eleventh century, elevated on the inverted frustrum of an ancient column.* Bracket stoups constructed as parts of the building are comparatively rare, but in the Cathedral of Como, within the great west door, so curiously adorned with the portrait statues of the two Plinys, are two carried on grotesques.

The sculptors of the Renaissance produced many beautiful stoups in Italy for which they found suggestions in the classic models by which they were surrounded. Nothing could be more simple in its arrangement or more graceful in its treatment than the example we give of a marble tazza of the sixteenth century now in the Victoria and Albert Museum, London (Fig. XII).

The two great stoups at the commencement of the nave of St. Peter's, Rome, are as remarkable for their enormous proportions as is the church in which they stand. The stoups themselves are executed in yellow marble and the rest of the sculpture in white. The cupids, or armorini, would, if set on their legs, stand nearly seven feet high; and the whole composition belongs to the decadent school of Bernini. They were the work of the two sculptors, Lironi and Liberati, perhaps principally of the former, who worked during the seventeenth century in Rome, and died in 1692.†

In modern architecture the stoup does not receive much attention, and has returned very much to its earlier form of a mere water basin; but those who have seen Thorvaldsen's stoup, a kneeling angel holding a shell, which now does duty as a font in the Fruekirke at Copenhagen, will grant that our own times have produced something which is comparable to the finest work of the middle ages or the Renaissance.

* Shores of the Adriatic. F. H. Jackson.

† Künstler-Lexicon. Dr. J. K. Nagler.

XIII. ST. PETER'S, ROME

SAINTS AND THEIR SYMBOLS

Inconography for October

By The Rev. P. H. Ditchfield, M.A., F.S.A.

October 1st. "St. Remigius," Bishop and Confessor. (E. & R. K.) A.D. 545. He was Bishop of Rheims, and on Christmas Day, A.D. 496, baptised the chief of the Franks, Clovis, and three thousand of his warriors. He reclaimed the people from paganism, sending out earnest missionaries into the provinces of France, where he is now known as St. Rémie. In art he is sometimes represented with a dove bringing to him the holy chrism, Clovis kneeling before him, in allusion to the popular legend that the saint, having no holy oil for the confirmation of the king, received it in a vial from a dove sent from heaven. Like St. Francis, he loved God's creatures, and birds had no fear of him. Gueffier painted him with birds feeding from his hand. Burgmaier shows him in the act of contemplating the veil of St. Veronica, and he is also represented casting out devils from one possessed.

October 3d. "St. Thomas of Hereford," Bishop and Confessor. (R. K.) A.D. 1282. He came of the noble Norman family of Cantelupe, who came to England with William the Conqueror and were related to the Strongbows, the Earls Marshal of Pembroke and the Fitz-Walters, Earls of Hereford. His father was William, Lord Cantelupe, who crushed the power of the barons and fixed the crown on the head of Henry III. The saint was educated by William Cantelupe, Bishop of Hereford, and by Robert Kilwarly, a learned Dominican, and progressed so well in his studies that he became lord chancellor of the king. In 1275 he was raised to the see of Hereford. He was very charitable to the poor, and stern and inflexible in the defence of the rights of the Church. He excommunicated an earl for capturing his game, and made another lord walk barefoot to the altar of the cathedral, after chastising him for interfering with his tenants. On his death in Italy his flesh was buried at Florence, his heart at Ashridge, Bucks, and his bones at Hereford. His shrine of Purbeck marble remains in his cathedral, and to it there was once much resort by pilgrims. The lower part has fifteen figures of Knights Templar, of which the bishop was Provincial Grand Master.

October 4th. "St. Francis of Assisi," Confessor. R. K. A.D. 1226. The holy founder of the Franciscan Order needs no biography. His life is known and read of all men. Artists have lavished their highest skill on representations of him. Giotto's painting in the Louvre of the sermon to the birds represents the saint's love for animals. Birds suffered him to touch them, and without leave would not depart from him. When he preached swallows ceased their twittering, and at his word were still. Two years before his death, when he was fasting at Laverna, an angel bearing the image of the Crucified appeared to him, and impressed the marks of the nails and spear on his hands and feet and side. This act of receiving the sacred stigmas is chronicled in many works of art. He is often depicted wearing the crown of thorns and carrying a cross. A lily is sometimes his emblem, and also a lamb, as in Giotto's painting. Scenes from his life are depicted in the church at Assisi. Ghirlandajo painted roses springing from his

SAINT FRANCIS RECEIVING THE STIGMATA
BY ANNIBALD CARRACCI

blood, and another picture shows him ascending to heaven in a fiery chariot.

October 5th. "St. Placidus," Abbot, and his companions, Martyrs. (R. K.) A.D. 546. This saint, a pupil of St. Benedict, was a holy youth who followed his preceptor's admonitions in the monastic school, and rose to be abbot of a monastery in Sicily, where with his fellow-monks he was martyred by Moorish pirates. Callot represents him hung by the heels over smoke. Bernardino Luini's fresco at a church in Milan shows him with St. Benedict and St. John Baptist.

October 6th. "St. Bruno," Confessor (R. K.) A.D. 1101. The founder of the Carthusian Order, was born at Cologne, and was regarded as the light of the churches, the doctor of doctors, the glory of Germany and France, the ornament of the age, the model of good men, and the mirror of the world. Rheims was the scene of his earlier labours. In 1084 he went with six companions to Grenoble, and soon established his monastery at Chartreuse, a dismal solitude beset with high rocks, covered with snow and fogs. The rule was very strict. After some years he was called to Rome by Urban II, in order to advise the pope on weighty matters. A court and palace pleased him not, and after some time he was permitted to retire to Calabria, where he founded a second monastery, that of De la Torre. He wrote many works; his commentaries on the Psalms and epistles of St. Paul show him to have been one of the most learned men of his age. A crucifix is his usual emblem, which sometimes has leaves and flowers at the ends or it rests on a palm branch. A star on his breast and a globe beneath his feet are other symbols of the holy St. Bruno.

"St. Faith," Virgin and Martyr. (E. K.) fourth century. This holy woman was very beautiful and was martyred under Dacian, the prefect of Gaul. She was questioned by the prefect, who sought to turn her from her faith, and was condemned, like St. Lawrence, to suffer on a brazen gridiron, and then to be beheaded. A sword and gridiron are her emblems, as on a brass at Newton, Northamptonshire. A window at Winchester cathedral shows her resting one hand on an iron bed. At St. Lawrence's Church, Norwich, she appears seated and crowned, with her iron bed and a book, and sometimes she has a bundle of rods in her hand.

October 7th. "St. Mark," Pope, Confessor. (R. K.) A.D. 336. The successor of St. Sylvester, St. Mark conducted the affairs of the Church during the trying times of persecution, but ruled as pope only three months. He built two churches at Rome and was buried in the cemetery of Balbina, a holy martyr. A church at Rome bore his name in the fifth century.

October 8th. "St. Bridget," Widow. (R. K.) A.D. 1373. This lady belonged to the royal family of Sweden. At an early age she saw in a vision Christ crucified, and the remembrance of this always caused her to weep. She married, and after her husband's death went on a pilgrimage to Compostella. She lived a very severe and ascetic life. Every Friday she would drop burning wax on her naked arm, as depicted by Callot. She entered a nunnery and then visited Rome and Jerusalem, dying at the former city in 1373. A pilgrim's tokens are her usual emblems, staff, wallet, and bottle. On an English roodscreen she is represented crowned, with a crosier, book, and chain in her hand. Sometimes she holds a heart marked with a cross and the Saviour appears to her bearing the instruments of His Passion. You may see her kneeling before a crucifix, or, holding it in her hand, driving away Satan.

October 9th. "St. Denys," Bishop and Martyr. (E. & R. K.) A.D. 272. St. Dionysius or Denys, the patron saint of France, was sent on a mission to Gaul, by Pope Clement, and founded the sees of Paris, Chartres, and others. His companions were SS. Eleutherius and Rusticus. Such progress did they make in converting the people of Gaul that the anger of the Roman emperor was aroused. A Roman consul was sent to Paris and the three saints were ordered to be beheaded. Our Saviour appeared to St. Denys on the eve of his martyrdom and gave to him the Holy Eucharist. His martyrdom is the subject of most of the representations of the saint, and he is usually depicted carrying his head in his hands. In the Church of St. Denis at Paris there is a representation of the saint wearing a mitre and bound to a cruciform tree, two mallets lying on the ground. He is believed to have carried his head to Montmartre, where a church was erected. In the seventh century his relics were conveyed to the abbey, where now stands the beautiful church of St. Denis, the burial place of the kings of France. Throughout France there are very numerous representations of the saint with his usual emblem, a sword or an axe.

October 10th. "St. Paulinus," Bishop and Confessor. (R. K.) A.D. 644. England owes much to the holy Paulinus, Bishop of York and afterwards of Rochester. He converted Northumbria and baptised King Edwin on Easter Day, A. D. 627, in a little wooden church which stood on the site of York minster.

October 11th. "St. Francis Borgia," Confessor. (R. K.) A.D. 1572. He was Duke of

SAINT FRANCIS IN GLORY WITH STIGMATA, BY FILIPPO LIPPI.

SAINT BRIDGET, BY FRA BARTOLOMMEO

Gandia, a grandee of Spain and the third general of the Jesuits. He rose to high dignity at court, married Eleanor de Castro, was learned, loved, and a model of virtue. Francis became acquainted with the order of the Jesuits through the preaching of Anthony Aroaz, and after the death of his wife resolved to consecrate himself to God and found a college of the order at Gandia. He retired to a hermitage, and showed much humility, devotion, and charity. In the Vienna gallery there is a painting of him kneeling before the Blessed Sacrament.

October 12th. "St. Wilfrid," Bishop and Confessor. (R. K.) A.D. 709. This English saint was born in Northumbria, in 634, and was educated at the monastic school of Lindisfarne. He journeyed to France and Italy and spent much time at Rome. Recalled to his country he founded a monastery at Ripon, and took part in the famous Council of Whitby, upon which so much of the subsequent history of the English Church depended. It would take too long to record all the details of his adventurous life. He established the use of plainsong, which St. Gregory instituted in church music. Many monasteries and churches were founded by him. He introduced masons and artificers from abroad and decorated his stonework with painted figures. The English Church owes much to the saint. He is represented in art baptising pagans.

October 13th. "St. Edward," King and Confessor. (E. & R. K.) A.D. 1066. English history tells of the saintly Edward the Confessor, the last of our Saxon kings, the founder of Westminster Abbey, whose genuine virtue, piety, and simplicity endeared him to the hearts of all his subjects. He was a great and good legislator, and left behind him an imperishable name. Several English roodscreens show him with a sceptre in his hand right and holding up a ring in his left. Sometimes a purse hangs from his right arm. The symbols, the sceptre and ring, are occasionally shown separately.

October 14th. "St. Callistus," Pope and Martyr. (R. K.) A.D. 222. St. Callistus or Calixtus, was murdered by order of the Emperor Heliogabalus, being thrown out of a window, and then cast into a well with a stone tied to his neck. The catacombs at Rome that bear his name are well known, and became the tombs of the martyrs and the refuge of the persecuted Church. A millstone or other large stone tied to his neck is his usual emblem, and Callot represents him thrown into a well. Sometimes he has springs of water near him.

October 15th. "St. Teresa," Virgin. (R. K.) A. D.1582. The holy Teresa, virgin and abbess, was born at Avila, in Spain. Her life was one of extreme spirituality and communion with God. She joined the Carmelite nunnery at her native place and there she saw heavenly visions, the Saviour often appearing to her. She restored the severity of the rule of her order. A pen and a book are her usual symbols; in addition to these an angel stands by her with an arrow and a heart, alluding to the legend of an angel appearing to her and piercing her heart with a fiery dart, as is depicted in a painting in the Louvre. A dove is sometimes seen flying to her, or hovering over her. Rubens painted her pleading for the souls in Purgatory, and in the Louvre there is a picture of her crowned with thorns and having near the instruments of the Passion. A flame-crowned heart impressed with the sacred monogram, a crucifix with a lily are other emblems.

October 17th., "St. Hedwiges," Widow. (R. K.) A.D. 1243. She is the Patroness of Poland, the daughter of Count Berchthold of the Tyrol, and the aunt of St. Elizabeth of Hungary. After the death of her husband she entered the Cistercian nunnery at Trebniez, which she had founded. She practised most severe discipline and was very devout. She used to wash and kiss the feet of lepers, and never wearied in her devotions. Her charity and self-denial have inspired several artists. She is shown washing the feet of the poor, walking barefoot, her shoes in her hand, and carrying the image of the Virgin and infant Saviour. In the *Die Attribute* she is shown having laid aside the crown and mantle of a princess and attired in a nun's robe.

"St. Etheldreda," Virgin, Abbess of Ely. (E. K.) A.D. 679. The daughter of the king of the East Angles. Etheldreda married an

SS. PLACIDUS, BENEDICT, AND JOHN THE BAPTIST, BY BERNARDINO LUINI FROM A FRESCO (MILAN)

SAINT URSULA

Earldorman of the South Girvii or Fermen, and received the Isle of Ely as her dowry. She married her second husband, Egfrid, afterwards king of Northumbria, and feeling the call to religious life she left her court and retired to the lonely isle, and then founded a monastery of which she was abbess. St. Wilfrid aided her in her plans. The saintly queen died in 679. Some years later her body, placed in a marble sarcophagus, was translated to the Saxon Church. Part of her shrine remains in the beautiful cathedral. She appears in one of the bosses of the roof of the choir. She is usually represented crowned, carrying a crosier and a book, and frequently appears with these emblems on several English roodscreens. A crosier with a crown of flowers or a budded staff are also her symbols. She is represented at Ely asleep with a tree blossoming over her, and in the Benedictional of St. Ethelwold she has a book in her right hand and a lily in her left.

October 18th. "St. Luke," the Evangelist. (E. & R. K.) Genius has offered an unfading garland at the feet of the Evangelist, the faithful companion of St. Paul, "the beloved physician" and skilful artist, the patron saint of artists and doctors. Some used to tell how the saint received the gospel from the Virgin, whose portrait he painted. Several works attributed to him are in existence. Many have represented him painting the portrait of the Virgin. This portrait and the ox are his chief emblems, in addition to painting materials, a book, and a pen. Molanus shows him as "the beloved physician." Tradition states that he was one of the two disciples who met our Lord on the way to Emmaus, and Titian, Rembrandt, and other masters have painted him meeting our Lord or recognising the Saviour at supper.

October 19th. "St. Peter of Alcantara," Confessor. (R. K.) A.D. 1562. He was the director and confessor of St. Teresa. He became a Franciscan at Manjarez, high amongst the mountains between Castile and Portugal. He practised great austerity, and wrote a treatise on mental prayer, which was esteemed a masterpiece, and another book on the "Peace of the Soul." He is represented in art as a Franciscan friar with a cross on his arm or before him. The cross is sometimes made of boughs. Murillo painted him kneeling, with a dove over his head. This symbol of the Holy Spirit appears in other figures of the saint. In token of his self-discipline he is shown with a scourge and the instruments of penance. In a picture in the Munich gallery, by C. Coello, he is depicted walking on the water with a lay brother, a star appearing over his head.

October 21st. "St. Ursula" and her companions, Virgins and Martyrs. (R. K.) Fifth century. This British maiden with her companions have been honoured for many ages with extraordinary devotion. She and her company left Britain when the pagan Saxons came, intending to settle in Brittany. Driven by storms across the northern sea, their vessel was sailing up the Rhine, when it was attacked by the Huns, and all were slain. The number of virgins was stated to be eleven thousand; but this is doubtless an error for XI, MV. (eleven, Martyrs and Virgins). The martyrdom of St. Ursula has been a favourite subject for artists. On some English roodscreens she appears with an arrow or arrows in her hand, and her attendant virgins beneath her mantle. A choir window at Winchester cathedral has a similar representation. An arrow is her usual emblem. A white banner with a red cross also sometimes appears. On the seal of the Drapers' Company, London, she appears with a triple crown, sceptre, and palm, her mantle protecting her companions. The vessel on which she embarked is also sometimes shown, and in *Das Passional* she appears in a ship with a pope, bishop, and other ecclesiastics, and is shot at by an archer from the shore. Carpaccio's great series of pictures in Venice is

one of the noblest products of Italian religious art.

October 22d. "St. John Cantius," Confessor. (R. K.) A.D. 1456. Born at Capistran this saint often bears the cognomen of that place, which is near Aquila. He became a Franciscan and practised severe austerity, and by his vigorous preaching caused in many places a bonfire of vanities that would have pleased Savonarola. Very widely did he extend his mission: Italy, Austria, Bohemia, Poland, knew him, and he aided King Ladislas V. to defeat the Turks, encouraging the soldiers to conquer or to die. "Victory, Jesus, victory," was his battle-cry. He is represented in art pointing to the crucifix, with a banner in his hand and a red cross upon his breast.

October 25th. "St. John of Beverly." (R. K.) A.D. 721. He was Archbishop of York and the founder of the first monastery at Beverly, where stands one of the most beautiful churches in England. He is represented in the *Arbor Pastoralis* with his shrine at his side. This shrine once stood in the retro-choir of the minster, and was watched by a monk stationed in the watching chamber over the altar-screen, and to it many pilgrims flocked. He had a great reputation for saintliness and Henry V attributed his victory at Agincourt, which was fought on St. John of Beverly's day, to the intercession of the saint.

"St. Crispin," Martyr. (A. K.) A.D. 287. This saint and his brother Crispianus were the companions of St. Denis. They pretended to be shoemakers, and secretly made converts. They were martyred at Soissons, tied to a tree and flayed alive with their own tools. We see them in many windows in France and Belgium. Their usual emblems are shoemaker's tools, or strips cut from a hide. Gueffier represents them instructing shoemakers in a shop. They are the patron saints of this trade.

October 26th. "St. Evaristus," Pope and Martyr. (R. K.) A.D. 112.

October 28th. "SS. Simon and Jude," Apostles. (R. & E. K.) These apostles after the dispersion are said to have worked together in Palestine and afterwards at Babylon, where they were martyred. St. Simon was sawn in two and St. Jude crucified. St. Simon's emblems are a saw, a fuller's bat, a fish in his hand or on the leaves of a book, two fishes, or an oar. St. Jude has for his symbols a boat, a child with a boat, a boat-hook, a carpenter's square, a fuller's bat, a ship with sails, a club halbert, an inverted cross. In the Fairford windows he is shown carrying loaves and a fish.

SAINT SIMON, APOSTLE, BY ANTON VAN DYCK

October 29th. "Venerable Bede," Confessor, Doctor. (R. K.) A.D. 735. The most learned of our early English chroniclers, the devout translator of and commentator on the Scriptures, Bede may well rank among the saints. The monastery at Wearmouth was the scene of his labours. His shrine at Durham was destroyed at the Reformation, and many will have read the line graven on a plain marble slab:

Hæc sunt in fossa Bædæ Venerabilis ossa.

He is usually represented in art holding a pitcher, with light from heaven shining upon him.

EDITORIAL

ONE of the most vivid and significant manifestations of the new spirit which, revealing itself in the nineteenth century, though nebulously, gives evidence of a destiny that will imprint its stamp of indelibility on the present era, is the return of that communal impulse which shows itself in the restoration in the Anglican Church of the monastic idea. Individualism, engendered of that strange movement which began with the Renaissance and, through the Reformation, found its fruition in the eighteenth century Revolution, has in its turn brought into being the inevitable reaction and corrective in the shape of the communal idea which, whether it shows itself in the vague violence of a crude and ill-considered socialism or in the deep sincerity and the grouping reactions of the monastic revival, is yet the same in essence and in impulse.

The good of the Renaissance and Reformation and Revolution is not to be denied, but it was spiritual or psychological; it inheres in the racial mind, it forms a part of the birthright of new generations: the material results as they are seen in the civil and religious organisms as they have been modified and recast since the close of mediævalism, are only too often unsound and even vicious, as must always be the case when the power that destroys takes to itself that function of re-creation for which it is temperamentally incompetent. The impulse of each of the three revolutions named above was just and excellent, and had the organisation of victory been in other hands the results might have been beneficent and permanent where now they are blighting and evanescent. A victorious army is the last power on earth to become the lawgiver of a purged and enfranchised community.

Such, however, seems the inevitable course of history, and work so done is always to be done again. By some strange destiny the blunders of the three great cataclysms that together form the basis of modernism and are so closely allied in their violent diversity as to become but the three acts in a great world drama, offer themselves for correction at one and the same time, and big before the twentieth century looms the Heraklean labour.

So wholly are we the children of four closely welded centuries, and so jealous are we of the fame of our progenitors, it is hard for us to draw the line between psychological benefits won hardly from established error, and the materialisation thereof which, in its malignant falsity, belies the beneficence that, with the best of motives, brought it into being. Convinced of certain underlying and precious truths in modernism, we shut our eyes to the curious farrago of theories, conditions, and institutions with which they are superficially allied, and we uphold, for example, the follies of contemporary civil and political organisations that so we may not be deemed traitors to certain principles, of the truth of which we are assured.

And as the chief and dominant error of the last four centuries has been an exaggerated individualism, with all that means of ignorant assurance, ingrowing selfishness, and necrosis of the moral fibre, so must the reaction come through that gathering together, that surrender of individual initiative, that acceptance of a directing and dominating authority, with perfect subservience thereto, which made the labours of St. Benedict, St. Bernard, St. Dominic, St. Francis, St. Ignatius Loyola, efficient and compelling. Socialism and communism and their ilk all realise the need, but they fail, and will forever fail, through their blind refusal to surrender something of their aggressive individualism, the evils of which they see only in industry and politics. The work to be done will be done by armies and not by mobs. Here lies the secret of success in the Salvation Army and the promise of success in the English monastic revival. The man who

stands alone in the solitude of his own soul may achieve spiritual enlightenment, but he cannot rebuild the walls of Jerusalem.

The restoration of Christian art is an essential part of the new revolution which is to correct and supersede the blunders of the old revolutions. In the half thought out panaceas of the Socialist, in the sounder methods of the monks and nuns of the Anglican restoration, is a lesson that may be taken to heart. The artist and the craftsman have tried, and with small success, to live and labour in the wilderness of social and political and industrial error that forms the only working environment that is offered by the modern world. Assailed at every point and through every sense by the dull ugliness of modern society, breathing the miasma of contemporary politics, infected by the multitudinous germs that emanate from existing methods in industry and finance; incapable of escaping from the incessant assaults of what passes for journalism, or from the garish horrors of commercial advertising, their wits dulled and their brains battered by " scientific " transportation, assailed at every point by the blinding vulgarity of "industrial civilisation," the man who loves art and knows its power and significance is indeed a voice crying in the wilderness, and only too often a dance of Salome before the king of this world brings him to his martyrdom.

Grant that the artist is in his highest estate a mouthpiece rather than a prophet, for this is true, but only when just conditions exist and, by their driving of society to its highest possibilities, make him so. When such conditions do not exist then *ipso facto* he becomes a prophet, and such he must be to-day. Therefore, that he may exercise this noble function is it not necessary that, allying himself with those of his own sympathy and conviction, he should withdraw into that spiritual and physical environment which may be the forcing house of his genius, precisely as the men and women who would serve God through the manifestation of the Catholic faith, seek in the solitudes where " the world's rough hand " may not touch them, that perfect environment and companionship and discipline that bring the fruition of their power?

It is not a novel idea; with varying degrees of wisdom or folly it has been tried both in England and in America, Chipping Campden, in Gloucestershire, being perhaps the most sane and successful of contemporary efforts, worthy successor of the splendid vision of William Morris, who all his life taught and lived the very doctrine we have tried to outline above. In England there is no difficulty as to environment, for in every county are one or more exquisite little villages, miraculously preserved from gentler times, each one of which is an inspiration in itself, needing only the human element to give it new life and over which it may exert its poignant influence for inspiration and regeneration. As the abbeys and convents and priories of a revivified Catholicism may arise here and there in the lovely English country, so in the no less lovely villages, far from the " tripper " and the bank holiday excursionist, may grow communities of artists and craftsmen, drawn together by a common impulse, bound by a solidarity of interest that will guarantee their permanence as well as the vitality of their products.

With us here in America physical conditions are different. The opportunities we offer are greater, the demand for results more widespread and insistent, the list of possible producers more numerous than England can afford. Our natural environment is no less beautiful, but we have no town or village that possesses any element of civic beauty or inspiration, and here we must start afresh, but this condition imposes no daunting obstacle. Our pecuniary wealth is vast, and fortunately in many instances this wealth is in the hands of men who love art and know that it is something besides a luxurious amenity of existence. Is it dealing with " the baseless fabric of a vision " to hope that some day a man of wealth will come forward to build, perhaps in that most beautiful concentration of natural beauties, the Highlands of the Hudson, an ideal town of exquisite architecture, walled from the " yellow journal," the " grafter," the walking dele-

gate, and the automobile, and made a sanctuary for those who desire to use the powers of art that God has given them, to the full and to their perfect achievement. Not an almshouse for disappointed amateurs, but a self-supporting and self-respecting community, organized on sound business lines, practically and with common sense; not a club of artists, but a "free city," open to all that desire to live simply and beautifully in the midst of beauty and simplicity. A Christian commonwealth, not a pagan aggregation of egotistical units, knotted and writhing in a Laocoön struggle for life.

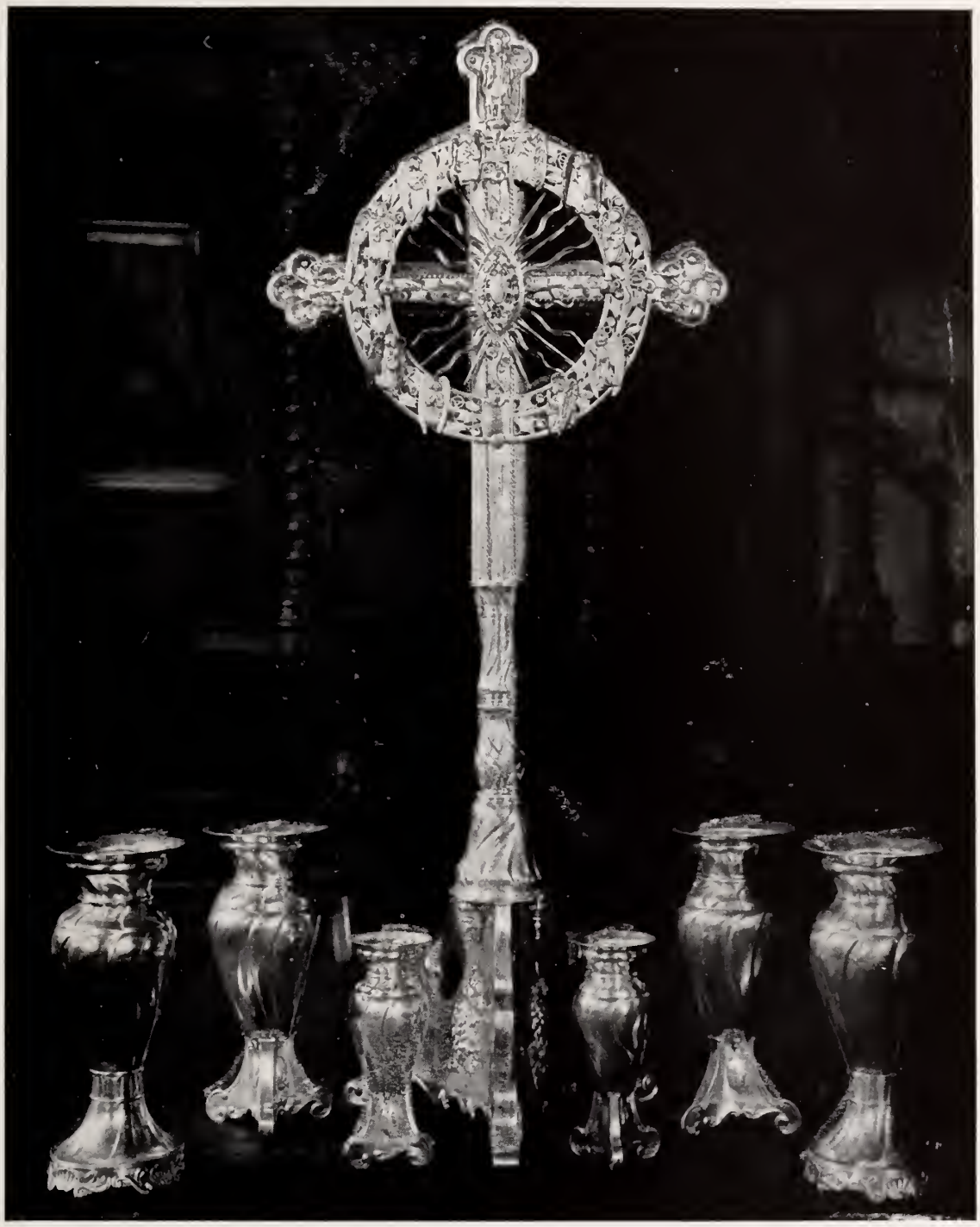
Here under its own self-protecting laws would gather painter and poet and musician, architect, sculptor, and writer, the craftsman in stained glass, wood carving, printing, bookbinding, needlework, the goldsmith and the silversmith and the workers in bronze and brass and iron. And with them would come those that, still holding to their faith in Christianity, and hating the life they are forced to live in an environment not of their making, desire with Socrates to "stand aside under the wall while the storm of dust and leaves goes by." Not that they might so withdraw from the contest that is the lot and the duty of man, but that by subjection to conditions that are stimulating and creative they might the better strengthen themselves for their labours in the coming restoration of better things.

The part that Christian art will play in this imminent restoration is not lightly to be measured. We know now that in spite of national import duties on works of art, and the varied follies of misguided and miseducated men, the arts are not luxuries and accessories, but vital necessities, and that their power as agencies of civilisation is almost unlimited; we do not build collieries in Maine nor flour mills in Nevada nor cotton gins in Minnesota. Let us realise that it would be just as mad to expect a painter to do his greatest work in Pittsburgh, a sculptor to find the revelation of his own genius in Chicago, or a craftsman to achieve the glories of mediævalism in New York or Philadelphia. Christian art is a crying need of the century, and Christian art blossoms and ripens its fruit only under the sun of Christian environment.

CHRONICLE AND COMMENT

A SOMEWHAT novel, modern application of metalwork to ecclesiastical decorative purposes is being made by Mr. F. L. Pearson in the reredos he has designed for the altar of the church of St. Peter, Woking, and which is being now executed by Messrs. Starkie, Gardner & Co., of Lambeth. The work, which is mainly of copper gilt, belongs to that class of objects which Viollet-le-Duc properly places under the head of "orfèvrerie," so delicate is it in its manufacture; and while it is reminiscent of the celebrated retable of Coblentz, which is preserved in the treasury of St. Denis in Paris, it also suggests in many of its details the work of the early French reliquaries. It consists of three sections, the centre one bearing on a large panel a Crucifixion with St. Mary and St. John, and in niches on each side are placed statuettes of the four evangelists, while beneath all is the tabernacle. The side wings, which are not quite as lofty, are arcaded in three heights, the upper panels bearing subjects from the life of our Lord, and the lower tier various sacred emblems, all these panels, including the centre ones, being in repoussé copper gilt. The whole is enclosed within a wide bevelled framework of Byzantine character, decorated with large crystals and other gems and with plaques of cloissonné enamel set in a delicate filigree work of twisted wire. On its completion we hope to be able to publish a view of this very beautiful and remarkable reredos.

The same firm has also in hand from the designs of Mr. Romaine Walker a series of screens for the well-known church of St. Michael and All Angels at Brighton, much in the style of the great Renaissance rejas of the Spanish cathedrals. These screens, which will stand about ten feet high on a low wall of panelled alabaster,



ALTAR CROSS AND VASES FOR LICHFIELD CATHEDRAL, DESIGNED BY C. R. ASHBEE

have the moulded baluster rails formed of hammered iron, and the delicate ornament of their capitals worked in lead. They are finished above with a frieze of flowering ornament and surmounted by pediments of very elaborate scrollwork. The whole of the screens are to be gilt throughout and cannot fail to produce a very rich effect.

Messrs. Starkie, Gardner & Co., of Lambeth, are now engaged on the completion for the chapel which the late Mr. Sedding designed for the Duke of Portland, at Welbeck, a very beautiful silver hanging lamp. It is in the style of the silverwork of the period of Charles the Second, of a bulbous form, covered with repoussé flowers and foliage and suspended from a small canopy decorated in the same way as the lamp by three chains having richly ornamented bosses. The work is to be completed against the anticipated visit of the King and Queen of Spain to Welbeck towards the end of this year.

A silver cross, together with six flower vases, have just been made for the altar of Lichfield Cathedral, by the Guild of Handicraft of Chipping-Campden, Gloucestershire, from the designs of the architect, Mr. C. R. Ashbee. They are of a Renaissance character, so as to correspond with the candlesticks already presented to the Cathedral; and they are parti-gilt. The cross, which stands some four foot six inches in height, is set with moonstones and other gems and decorated with pearl blisters; and the wings of the angels on the surrounding wreath are enamelled. The upper arm of the cross is somewhat elongated and bears in relief a statuette of St. Chad, the patron saint of Lichfield Cathedral. The illustration which we are able to publish will give some idea of the richness of this beautiful object.

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Rev. Peter Hampson Ditchfield, M.A. Oxon, F.S.A.

Published Monthly. Annual Subscription, $5.00, postpaid throughout the Postal Union. In giving change of address the old *as well as the* new *address must be given. Entered at the post office at Boston, Massachusetts, as second-class mail matter.*

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Christian Art

Volume Two November, 1907 Number 2

ECCLESIASTICAL HERALDRY IN AMERICA

II. Diocesan Arms

By Pierre de Chaignon la Rose

IN the first paper of this series* I endeavoured to clear away some of the popular misconceptions of heraldry concerning its origin, purpose, and governing principles, — to free the subject from the fantastic vagaries of early writers and occasional modern amateurs, which have befuddled many laymen, from the Knight of La Mancha to members of American diocesan committees. Of military origin, heraldry, as a regulated system, dates from about the beginning of the thirteenth century; its fundamental purpose was, and is, simply to identify (the modern " trade-mark " is its commercial equivalent) by more or less arbitrary, rigidly conventionalised figures; its governing principles have never been those of an exact science, but have been subject to development, change, growth, and decay, analogous to those of a language. And I tried to show how most of the errors in the American diocesan coats are traceable, in the first place, to a misunderstanding of elementary Victorian " handbooks," which mislead a beginner who tries to construct from them ambitious forms; and, in the second place, to the vitiating effect of the " landscape heraldry" of the eighteenth and nineteenth century decadence, when heraldry was at its lowest stage of degradation.

The old heraldic maxim, " *Arma sunt distinguendi causa,* — that the essential function of a coat of arms is simply to identify its owner, — is too often forgotten by committees on diocesan arms. A diocesan shield is not required to display the ethnological, civil, and religious origins of the diocese, its geographical peculiarities, its chief commercial products, or even its religious aspirations. To demand this of a shield is wholly to misunderstand heraldry. And yet I have had requests from bishops and committees to embody all of these features in a single coat. The briefest study of the best British and continental ecclesiastical arms will lead to a different view. Some of these features it is legitimate and even desirable to introduce in a diocesan shield, but the danger point is reached much sooner than amateur designers suspect.

Perhaps the most striking characteristic of the beautiful feudal coats and the best later grants from the point of view of sound heraldry and good design is their simplicity. The second maxim which should govern a committee is, *Simplicitas formae antiquitatis nota.* So the old armorialists used constantly to declare that the "noblest" coats were almost always the simplest; and in my first paper I gave examples of coats sufficiently simple and sufficiently

* C. A., May, 1907.

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distinguished to make this point clear. To be sure, the great and rapid multiplication of arms, and the necessity that each coat should be differentiated from the other, soon rendered the extreme simplicity of the oldest shields difficult to retain in new designs. But it none the less should be striven for as far as possible.

And apart from historical considerations, there are practical as well as æsthetic reasons for simplicity in a diocesan shield. Consider the uses to which such a shield may properly be put. It may be carved in stone on a church wall or portal: the figures then should cast simple, distinct shadows in a definite relation to one another, so that the design may be readily grasped. Painted in a high chancel window, the details should not be so many or so minute as to effect a mere blur of colour: the design should have "carrying power," and nothing aids perspicuousness more than simplicity. Engraved upon a gem or embroidered upon an orphrey, it should not present to the artificer too complicated a problem for clean-cut workmanship. And, finally, such symbolism as appears upon the diocesan shield will in the end be more readily intelligible to the average layman if simple than if complicated.

But the beginner, particularly the American beginner, is singularly unaware of the heraldic dignity of simplicity. He will tell you that nothing could be more "noble" and less simple than, let us say, the *écu complet* of the Austrian Empire with its scores of quarterings and its consequent vast array of " charges," a variation of which led Napoleon on first seeing the arms of the Archduchess Marie Louise to inquire whimsically if he had married a menagerie. Or to take a less complicated and better known example, he might aver that there is nothing simple about the royal British Arms, and yet they are a sufficiently "noble" precedent. But the British arms (like the full Austrian arms) are a *combination* of separate coats displayed upon a single shield, — England, Scotland, and Ireland,— each of which considered by itself is wholly and beautifully simple in design.

Right here we come to the rock upon which amateurs founder: the distinction between " simple" (using the word now in its technical sense), and "compound" coats of arms. A technically "simple" coat is one in which is completely represented only a *single* dignity, fief, or line of descent, in a homogeneous unit of design. Additional charges, bordures, marks of cadency, etc., may accrue to this coat without affecting its essential character as a " simple" coat. A new simple coat may even be devised, and frequently is by the College of Heralds, from two or more existing coats, having the original charges combined in such a way that the result is none the less a " simple," single, homogeneous coat of arms. But to do this correctly requires much more than the very rudimentary knowledge of heraldry supplied by the popular handbooks.

A " compound " coat comes into being as soon as a shield is parted per pale (vertically), per fess (horizontally), or quarterly in any number and the resulting compartments are filled with two or more mutually independent designs. In this manner one may show in addition to the original coat of arms, arms of alliances, and various dignities or fiefs attached to the original coat of arms; but there is always at least one compartment in which the original dignity or patrimony of the owner of the compound shield is clearly and independently exposed. Theoretically, no coat of arms *ever begins* its heraldic existence as a compound.

With two exceptions, every diocesan " Committee on Arms and Seal " with which I have had dealings has been pestered by the demand from some untrained amateur for a quartered diocesan coat. Now among the one hundred and thirty-six coats of British and colonial sees known to me there is absolutely not a single instance of a compound coat standing for a single diocese. To be sure, there are a number of compound diocesan coats of Scottish and Irish sees, but in every instance they are proper combinations of the " simple," independent coats of dioceses which have been united. On the continent one will find examples of a compound coat

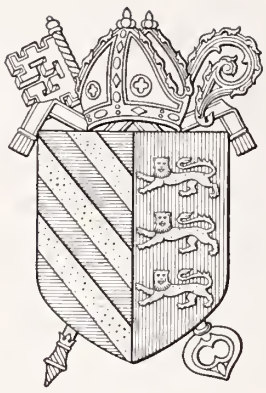
of arms attached to a single see, but the reason for this is that dependent fiefs were frequently attached to a bishopric, e.g., the Prince Bishopric of Liège had at one time as appanages the duchy of Bouillon, the marquisate of Franchimont, and the county of Loos, and the arms quartered these four dignities. The Archbishop of Paris was also Duke of Saint Cloud, and many of the German and Austrian prelates had secular fiefs as part of their state. Thus there is neither British nor continental precedent for the assumption of a "compound" coat by an American diocese. Such assumptions are at once profoundly ungrammatical and mortifyingly misleading in their implications.

Before discussing the American diocesan coats in their order, I wish to explain the general character of the drawings which appear in this paper. In the first place, I have not striven for beauty in them, but for clearness. It is not sufficiently understood by the bishops and others that the only immutable features of an heraldic "achievement" are the figures on the shield: that an artist is always at liberty to employ any recognised form of shield, mitre, and other accessories that pleases his own taste. There is absolutely no rule that a certain form of shield, mitre, crosier, key, etc., shall be used; or that in size they shall bear a fixed relation to one another; or that the mitre must be tilted so as to show two points instead of being directly *affronté* showing but one. Any such "rules" are sciolistic inventions and have no foundation in the actual practise of the past. The "arms" of a diocese are simply the shield with its charges. All other accessories are "external ornaments," and concerning these no fixed heraldic rules have ever been formulated: one can only follow in using them the best precedents that one's scholarship is able to determine. The arms of every diocese may properly be surmounted by a mitre; a crosier may also accompany the shield as an external ornament; and in the case of dioceses in the Anglican Communion, one or two keys may also appear. The number and arrangement of these external ornaments is as much a matter of taste as of precedent. Since the Reformation one will find probably more of the English bishops using a single key as an adequate symbol than two. The first American Episcopal seal — that of Bishop Seabury — following perfectly sound English precedent, showed but one. Therefore, in all my drawings I have followed this "Seabury use," as historical, correct, and lending itself better to good decoration, if the crosier be retained, than the more clumsy device of having two keys at one side try to balance the crosier at the other, or of crossing the keys and having the head of the crosier rise behind the mitre, — although either of these latter arrangements may be followed with propriety. And to avoid profitless controvesy over inessential detail, I have copied the somewhat ugly form of shield, mitre, key, and crosier from a recent volume, "The Episcopal Arms of England and Wales, by an Officer of Arms" (the present York Herald). I have omitted all "mottoes." A pious text on the rim of a diocesan seal is legitimate enough; but I can discover no foreign heraldic precedent for a motto as part of a diocesan achievement of arms. The American motto fetich is a phase of sentimentality which I find difficult to understand; a diocese, it seems to me, should proclaim the whole gospel and not be identified or distinguished by a detached phrase therefrom.

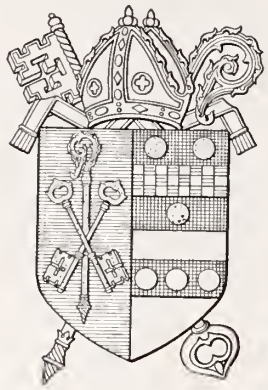
And now I should like first to dispose of the arms of four American sees which, because of the ignorance displayed in them of heraldic grammar, I consider the very worst examples of ecclesiastical heraldry known to me. They are the arms of New Jersey, Pittsburgh, Washington, and Vermont.

New Jersey. Party per pale: at dexter, Azure three bends or: at sinister, Gules three lions passant guardant (or "leopards") in pale or.

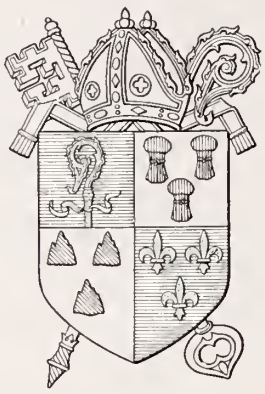
I quote an extract from the report of the diocesan committee kindly sent me by the bishop: "It was thought that it would be historically interesting to connect the seal of the Diocese of New Jersey with the ecclesiastical and civil seals of the island of



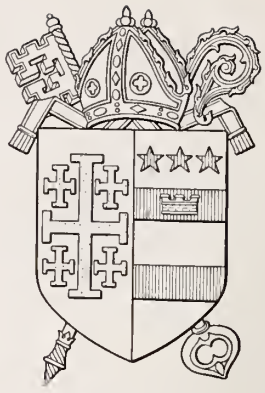
New Jersey



Pittsburgh



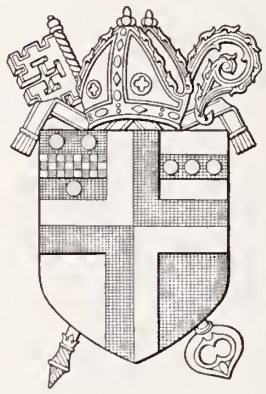
Vermont



Washington

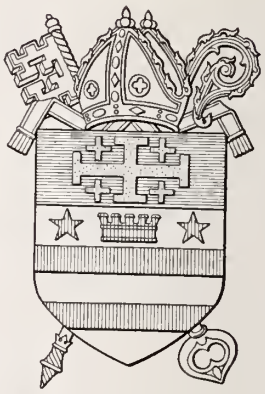
FOUR EXAMPLES OF INADMISSIBLE AMERICAN HERALDRY

New Jersey Revised



Pittsburgh Revised

Vermont Revised



Washington Revised

Jersey. For this purpose your committee have procured from the Dean of Jersey — representing the ecclesiastical authority — the seal of the Deanery; and from the chief magistrate — representing the civil authority — the seal of the Island. These have been combined to form the seal of the Diocese of New Jersey." But these arms have been combined in a wholly illegitimate way. The diocese has no shadow of right to the unaltered arms of the Deanery of Jersey and the unaltered arms of England, conjoined per pale. As the diocesan seal now appears (see "Living Church Annual") the sole possible significance of the arms in that a Plantagenet prince is Dean of Jersey! The Channel Isles use the arms of England rather than of the United Kingdom because they are all that is left of the Duchy of Normandy as appanage of England — England as distinguished from Great Britain. The Diocese of New Jersey is not the Deanery of Jersey, nor an appanage of England, nor a combination of the two — nor a Plantagenet Prince-Dean! The trouble is that the New Jersey coat is a "compound" having a definite significance unknown to the committee. A good "simple" coat might readily be made from the two arms in question and some distinctively *New* Jersey charge might advantageously be introduced. I give one of several possible designs:

New Jersey revised. Or, three bends azure; on a chief gules between two pendent ears of maize slipped and leaved or a lion of England.

Here, to avoid unwarranted infringement upon existing arms, I have reversed the tinctures of the Deanery coat (an ancient and frequent procedure), none the less, however, showing the relation of our

new coat to that of the Deanery; and on a chief of the English gules I have placed a single lion of England — a sufficient symbol — between the two distinctively American ears of maize which appear on the "Seal of the Province of East Jersey in America," in use before 1701. Thus in our new composition is clearly indicated in a "simple" rather than in an illegitimate "compound" coat, all that the committee wished to express, and to this is added an American symbol with an historical *New* Jersey significance. Finally, the seal of the diocese should either omit its crosier or add at least a mitre to the design, for when a crosier alone is used with a coat of arms, it signifies that the arms are either those of a dean or of an unmitred abbot. (It will, perhaps, startle the amateurs to learn that in Europe a dean is permitted to ensign his arms with a crosier.)

Pittsburgh. Party per pale. At dexter: Azure a crosier in pale surmounted of two keys in saltire, wards down and turned outward, or. At sinister, party per fess: in chief, Sable, between three bezants a fess chequy argent and azure; and in base, Argent, on a fess sable three plates.

Another illegitimate, ungrammatical "compound," in which the full, unaltered arms of Pitt and of Penn are respectively placed in the positions that an English gentleman is permitted to assign on his shield to the arms of his first and second wives. The diocesan shield now has two possible meanings: either that an ecclesiastic representing both the Pitt and Penn families (marshalling two coats per fess was an early equivalent to the now general quartering) is bishop of a diocese, the arms of which are the dexter impalement, or that the diocese represented by this impalement has had attached to it as dependent fiefs the possessions of the two families in question, which have become extinct or have been dispossessed. Obviously, this is an heraldic absurdity not intended by the designers. I suggest a "simple" coat for the diocese as follows:

Pittsburgh revised. Quarterly sable and argent, a cross counterchanged; in dexter canton in chief a fess chequy of the second and azure between three bezants; in sinister canton in chief a fess of the first charged with three plates.

The arms of Pitt are on a sable field, of Penn on an argent field. My new field and cross are impartially composed, then, of Pitt and Penn colours. The distinction between quartered arms and a shield divided quarterly of two tinctures must be clearly noted. And to display the charges of the two houses in cantons is not to make of the coat a compound: a sound English precedent will be found in the canton of the Greslet family arms in the coat of the See of Manchester. Finally, as the cross is a sufficient religious symbol in this case, and as the crosier and keys may appear as external ornaments, I have omitted them from this new shield, which would now seem "cluttered up" if they were retained as charges.

Vermont. Quarterly. 1 Azure, the head and part of the shaft of a crosier issuant from the base or, the shaft garnished with a ribbon the ends floating at either side argent (a *sudarium?*); 2 Argent, three garbs gules; 3 Argent, three mountains (each detached and couped) vert; 4 France modern.

Here we have a full-blown quartered coat, wholly illegitimate, of course, but calculated to impress the ignorant. The tinctures I have copied from the bishop's book-plate. The designer obviously looked over the unheraldic "landscape arms" of the state, and found mountains and sheaves of wheat susceptible of being conventionalised into heraldic charges; he then decided to add an ecclesiastical symbol, and, further, to indicate the early French exploration of the state. All this could be done in a "simple" coat, but we have instead an atrocity which means either that a French prince is bishop of a diocese (the first quarter suggests the arms of the Prince-Bishopric of Basle) to which are attached two dependent fiefs, one represented by bloody sheaves, the other by green mountains; or that to this same bishopric are attached three fiefs, the first two as noted and the third the kingdom of France. On the bishop's seal the cro-

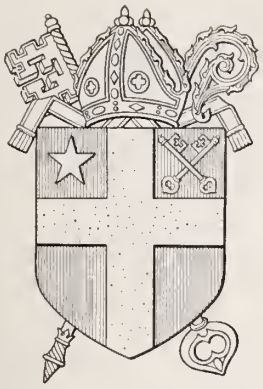
sier head is decorated with what look to be two ribbon ends; possibly the designer intended in this manner to indicate a *sudarium*, an heraldic ornament frequent in Germany but unknown to English episcopal armoury. The fourth quarter is readily reduced to an absurdity. Let us suppose an American district originally to have been explored by two Englishmen, a Scot, and an Irishman, and finally to have been erected into a diocese. The designer of the Vermont arms might logically feel justified in assigning to our supposed American diocese the present arms of the United Kingdom. That this may not seem too fantastic, I may record that the Pennsylvania Committee on Diocesan Arms was actually urged to quarter the arms of Penn, England, Wales, and Sweden! In offering a revised coat for Vermont I have aimed merely to give in some permissible arrangement the various charges of the present shield — too many, I think, for really good heraldry; i.e. a crosier, three sheaves, three mountains, and three fleurs-de-lis.

Vermont revised. Vert, on a chevron or between three garbs of the same as many fleurs-de-lis azure; on a chief dancetty or a crosier fessways vert.

Here I have not shown actual mountains, but by dividing the green field and gold chief by a "dancetty" line of the usual three points I have given what to the eye will even more strongly count as mountains when the painted shield is seen at a distance, as in a window.

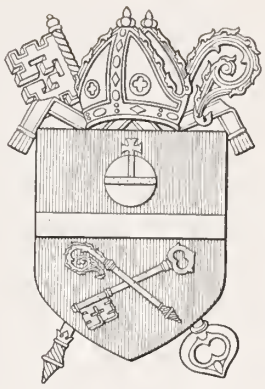
Washington. Party per pale. At dexter: Jerusalem, except that the four small crosses are also potent. At sinister: Argent, two bars and in chief three stars gules (Washington), the superior bar charged with a mural crown of the field.

Perhaps the worst of all, as, even though unconsciously, the most impudent and misleading of American coats. These arms are not fully tinctured on the episcopal writing paper, but as they have been so frequently declared by diocesan dignitaries to be a combination of the arms of Jerusalem and of George Washington, I have assigned to each impalement its historical colouring. But the arms in the dexter impalement are not accurately the arms assumed by Geoffrey of Bouillon, and from him ascribed to the Kingdom of Jerusalem, inasmuch as the four small crosses of the latter are not crosses "potent," as they are shown on the diocesan shield. The arms of Jerusalem (the kingdom) are usually blazoned: Argent, a cross potent between four crosses or. Boutell, on what authority I cannot discover, gives an earlier version: Argent, a cross pommety between four crosses or. In the "Armorial de Gelre" (1334-1372) the arms are painted: Argent a cross potent quadrate in the centre between four crosses or. (It should be noted that the See of Litchfield retains this cross potent quadrate. The arms of the Patriarchate of Jerusalem, as depicted in the Book of the Council of Constance are: Azure, a cross patriarchal or between two estoiles in chief and a crescent in base argent. The authenticity of this coat has been questioned. Ströhl gives as the achievement of the late Patriarch, Luigi Piavi, the prelate's personal arms, with a chief of the Franciscan Order, and states that as Grand Master of the Order of the Holy Sepulchre he placed his shield upon a *red* Jerusalem cross. The arms of the Diocese of Jerusalem founded by Great Britain and Prussia in 1841, were, as blazoned by Woodward: Argent, a Hebrew inscription between two estoiles in chief, and a dove with its olive branch in base, all proper; on a chief per pale gules and argent, in the first the lion of England, in the second the Prussian eagle. The see now, having no connection with Prussia, bears the above arms with the omission of the Prussian features from the chief. From the foregoing it will be seen: first, that the dexter inpalement of the diocesan arms is an incorrect version of the arms of the kingdom of Jerusalem; and secondly, that in using these arms the diocese and bishop are guilty of a bit of heraldic assumption which even the Patriarch of Jerusalem or the Anglican bishop in Jerusalem would never dream of. As for the sinister impalement, the mural crown was doubtless



Dallas

Delaware



Georgia

Indianapolis

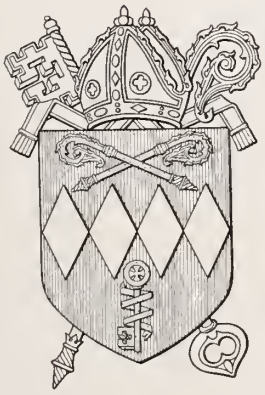
Long Island

Los Angeles

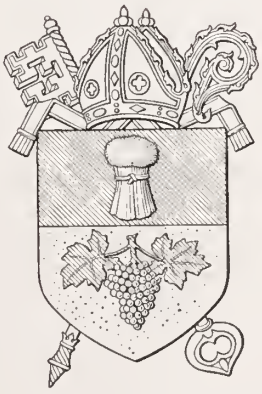
Louisiana

Minnesota

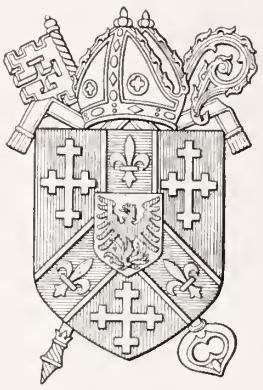
Nebraska



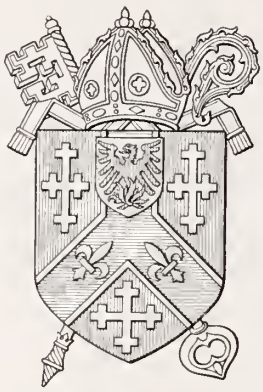
Newark



Ohio



Chicago



Chicago Revised

Philippine Islands

Philippine Islands Revised

introduced to indicate the city rather than the family of Washington. But if the city presumably could use the arms of the Washingtons, it would surmount the shield itself with a mural crown. Its meaning now, as placed on the superior bar, is, if anything, that a member of the family had been granted it as an honourable addition or augmentation to his arms for distinguished civic or military service.

The present diocesan shield, as has on several occasions been pointed out by other critics, means either that a king of Jerusalem has married a Miss Washington (whose father was granted an honourable augmentation to his arms), or that a gentleman of the Washington family has become king of Jerusalem, or that the Washington estates have become an appanage of the kingdom of Jerusalem. This according to mediæval systems of marshalling. According to British ecclesiastical heraldic usage, which forbids such a "compound," the shield means nothing at all, except dense ignorance of the fundamental principles and grammar of heraldry. I offer a possible revision:

Washington revised. Argent, two bars and in chief, between as many stars, a mural crown of five towers, all gules; on a chief azure a Jerusalem cross or.

No longer an illegitimate compound coat. Here we have not the full, unaltered Washington coat with the crown added as an augmentation, but an altered coat, in which the crown of five towers (the metropolitan form) replaces one of the original stars. The field of the chief, following that of the national shield, is now blue, the tincture of the Jerusalem cross itself being unchanged. We now have a "simple" shield, distinctly drawn from the Washington arms, with a Jerusalem cross in chief, the whole arranged and coloured as nearly as possible in harmony with the arms of the United States. And we have not infringed, as does the present coat, upon the heraldic rights of others.

Two more coats seem to require comment before I begin an alphabetical roll of the dioceses.

Chicago. Gules, on a pairle reversed azure fimbriated argent, between three crosses-crosslet of the last, as many fleurs-de-lis, the two inferior ones chevronways, or; on an inescutcheon or a phœnix gules.

This shield — a beautifully balanced design — seems to me a trifle too elaborate. Furthermore, because of the position of the inescutcheon, it is under suspicion of being a compound coat. By raising the inescutcheon in chief one may, to be sure, destroy some of the beauty of the composition, but the shield will become unassailable on the score of heraldic logic and grammar, which is not quite the case at present. The seal of the diocese has three objectionable features among the external ornaments of the shield. It places a motto upon the fanons of the mitre, a procedure for which I can find no heraldic precedent (furthermore, no bishop ever went about with a motto hanging down his back, attached to his pontifical

head-gear). It shows a doubly warded key — a corrupted form for two keys. And it displays a sword, to which, as an external ornament, neither diocese nor bishop has the least right. I know that as the cathedral is dedicated to SS. Peter and Paul, it was thought that in this way the seal might honour both of these saints. But a sword used as an external ornament to episcopal arms has, heraldically, nothing whatever to do with St. Paul, but denotes solely that the bishop possesses the feudal *jus gladii*, a right which the bishops of Chicago do not possess. The sword should be removed from the seal as an impropriety. Taken in conjunction with the inescutcheon as at present placed, it would seem to indicate that the bishop, in addition to his episcopal state, sets up to be also mayor or high sheriff of Chicago.

Philippine Islands. Argent, on a saltire azure, between four hemp leaves vert, a crosier or and a sword of the field hilt in base of the fourth; a chief party per pale: at dexter, the United States of America; at sinister, Castile quartering Leon with, over all, *en coeur* France modern.

A vulgarly overloaded, pretentious coat. To put the full arms of the United States and of the King of Spain in chief is grossly to exaggerate the England-Prussia precedent in the arms of the Jerusalem bishopric. As a matter of detail, the arms of Spain are usually shown *enté en point* of Granada; in the hasty glance I had of the bishop's seal I did not notice this feature there, but I daresay the designer added Granada also. He might at least have omitted the Bourbon arms *en coeur*, and been content with the arms of the kingdom rather than those of its sovereign, Alfonso XIII. The shield is now about as blatant an affair as I have ever seen, to say nothing of its ugliness as a bit of ill-balanced design and confused colour. I suggest a simplification:

Philippine Islands revised. Argent, between four hemp leaves vert a saltire azure; on a chief gules, between two columns or pillars of Hercules, an eagle displayed or.

Here I have omitted the crosier and the sword to relieve the overcrowding of charges. The former may appear as an external ornament; the latter may be spared, as the Filipinos need little reminder of American military prowess. The chief shows an eagle displayed, for the United States, between two pillars of Hercules, the ancient Spanish supporters, and is tinctured red and gold, following the Castile colours.

Alaska, Albany, Arizona, Arkansas: Arms unknown to the writer.

Asheville. On the seal of the diocese appears a shield: Sable, a cross patée throughout. This fills the lower half of the vesica. The upper half is graced with an unheraldic, untinctured drawing of a mountain and a hand holding up a shining cross. The mountain looks not unlike a heap of ashes, and may be an attempt at canting heraldry. The seal as shown in the "Living Church Annual" is a feeble affair, badly drawn.

Boise. Arms unknown to the writer.

California. The seal of the diocese shows a composition of which the description in Zieber's "Heraldry in America," presumably from the official report, is as follows: "Bishop Nichols's seal consists of a golden shield, a bishop's mitre, and a ribbon with the motto, '*Pacifica et Impera.*' All of this lies on a background of rich purple, the recognised colour." [As if the background of the vesica were of the slightest heraldic importance!] "On the golden shield is a group composed of the Iona cross with the circle, and the key and pastoral staff; issuing from this group are rays of glory. Above this, in the upper part of the shield, is the descending dove of the Holy Spirit; and below, in the base of the shield (in natural colours), are the hills (the earth) suggested by part of the arms of the State of California." This is a fair example of what a diocesan committee can do when it really tries. From this description alone I defy any herald to blazon the arms. The composition on the shield, the tinctures of which are indeterminable, looks like an ecclesiastical windmill.

Central New York. "Landscape arms," the most engaging feature of which is a large floating water-lily. The bishop

kindly writes me: " It is not, as you plainly see, composed of any of the ordinary heraldic emblems, except as to the crest [the mitre], but is a poetic inspiration of a lady who designed it." Comment here would be out of place.

Central Pennsylvania. Arms unknown to the writer.

Chicago. Already blazoned and discussed.

Colorado. Arms unknown to the writer.

Connecticut. Arms have been submitted to the diocese but have not yet been discussed in convention.

Dallas. Gules, a cross or, in dexter chief a star argent, in sinister chief two keys in saltire, wards up and turned inward of the second.

The arms as printed in the " Living Church Annual" would seem, because of the inescutcheon which appears thereon, to be open to the same objection that was made to the Chicago shield. I am indebted to the courtesy of the bishop, however, for the information that the inescutcheon is not an integral part of the diocesan coat as such, but is simply his own personal insignia added thereto. It is quite usual for continental bishops, especially German and Austrian, thus to marshal their family and diocesan arms; often the process is reversed, and the arms of the see appear on an inescutcheon within the family shield of the prelate. An example of the latter use will be found in the first paper of this series. But British and colonial bishops invariably *impale* the two coats; and it is to be hoped that the bishops of Dallas will in time revert to the traditional Anglican rule. The arms in the " Annual " are poorly drawn; the tiny mitre is quite out of scale with the shield, and the crosier behind the shield is crossed with a cross-staff, in Anglican heraldry proper only to an archbishop. This archiepiscopal assumption on the part of Dallas should at once be abandoned.

Delaware. Azure, an anchor the shaft ending in a cross patée and surmounted *en cœur* of a heart crowned with a three-leaved coronet all or, the heart marked at sinister with a stigma gules.

Not a very interesting coat, but thoroughly good heraldry, expressing faith, hope, and charity, the greatest of these being crowned.

Duluth. I have in my collection a print of what declares itself to be the " Diocesan Seal." It is not a *seal* at all, but an achievement of arms, one of the worst I have yet seen. The shield, untinctured, shows in chief a star *rayonnée*, with a long-cross at dexter and sheaf of wheat (garb) at sinister. Above the shield and resting on a large cross-crosslet (a novel heraldic arrangement) is what purports to be a mitre but what looks more like the tiara worn by bishops of the Eastern Church, — which, of course, may be called a mitre. Among the external ornaments, however, is another striking novelty,— a bow and a sheaf of arrows. Possibly the Bishop of Duluth is *ex officio* a member of the United Order of Red Men. If the bow and arrows appeared upon the shield itself in base, the symbolism would perhaps be clear; but external ornaments as such (other than family " badges " and mottoes) have definite significance, and relate strictly to the rank, functions, offices, or honours of the owners of the shield, and to nothing else. The composition is incoherent and illogical.

East Carolina. " Landscape arms" of the worst description.

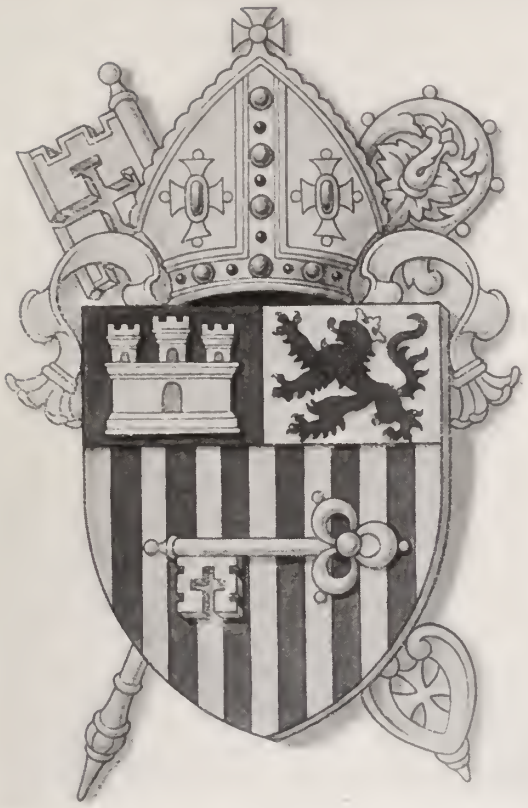
Easton, Florida. Unarmorial seals.

Fond du Lac. " Landscape arms," susceptible, however, of being translated into the forms of traditional heraldry.

Georgia. Gules, a bar argent, in chief an orb of the same ringed and crossed or, in base a crosier and a key (the ward down and turned inward) in saltire of the last.

Harrisburg. Or, on a Celtic or Iona cross sable a dove descending argent; on a chief sable between a crescent argent and a plate, a rose of the last enclosing another gules, spined and seeded proper.

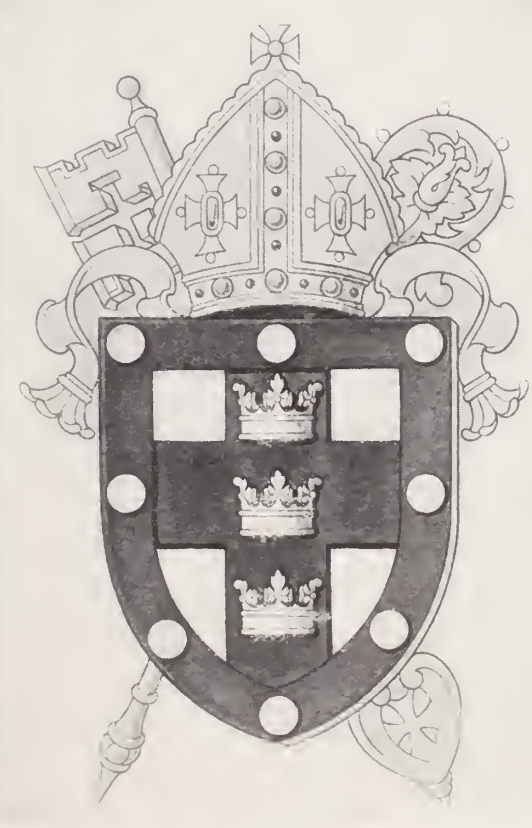
This coat, adopted at the Synod of 1907, replaces the former incoherently designed shield which appears in the " Annual." The crescent and plate are respectively from the arms of Harris and Penn; the rose is in honour of the towns of Lancaster and



Cuba

Harrisburg

Massachusetts



Pennsylvania

FROM WATER COLOUR DRAWINGS IN THE AUTHOR'S COLLECTION

York in the diocese; the dove has been added from the old seal of the Diocese of Pennsylvania. The diocesan seal for some reason omits all the external ornaments proper to diocesan arms. A draughtsman is, of course, at liberty to add them.

Honolulu. Per fess gules and azure, in chief two keys in saltire addorsed argent, in base a cross-moline of the same. These arms do not appear upon the present rather ugly, unarmorial seal.

Indianapolis. Argent, a cross gules, on a chief azure a Paschal Lamb proper.

One of the best designed coats in the Church.

Iowa. Arms unknown to the writer.

Kansas. Unarmorial seal, which could readily be made heraldic.

Kentucky. Arms unknown to the writer.

Laramie. The bishop uses simply a cypher: a mitre within a G formed by a snake and a bird.

Lexington. Unarmorial seal, which could readily be made heraldic.

Long Island. Or, a chevron barry-wavy azure and argent between three crosses-botonnées couped in base gules.

One of the best designed coats in the Church.

Los Angeles. Gules, three pairs of wings inverted and conjoined argent; on a chief argent between two bears passant proper a pale azure, thereon a sword erect or.

Good heraldry, although the chief seems to me needlessly elaborate. The bears are from the seal of California, the sword is in honour of St. Paul, to whom the Cathedral is dedicated. The print in the "Living Church Annual" shows the tinctures incorrectly.

Louisiana. Or, on a cross gules a pelican in her piety proper.

One of the best designed coats in the Church. The seal is not so well planned. The shield is so drawn that one might be led to consider the cross a "Latin" or "long" cross instead of the St. George form called for by the official blazon (for which I am indebted to the courtesy of the Archdeacon of Alexandria, the Venerable H. C. Duncan, D.D.). The date is somewhat inappropriately placed on a motto-ribbon above the shield, and the mitre is too small to be in good scale with the rest of the composition.

Maine. Arms unknown to the writer.

Marquette. Unarmorial seal, on which appears a cross with double traverse proper to a Metropolitan Archbishop or Patriarch!

Maryland. A well-drawn, unarmorial, "landscape" seal, on which appears in the base of the vesica the shield of the Lords Baltimore.

Massachusetts. Azure, on a pale gules fimbriated argent a sword erect of the last, hilted or, and enfiled with three coronets composed of alternate crosses-patées and fleurs-de-lis of the same; in dexter chief a star argent.

These arms are composed from the arms of the Commonwealth, of the Diocese of London (the first Church authority in Massachusetts), and of old Boston in Lincolnshire. Each one of the charges except the pale also occurs on the seventeenth and eighteenth century seals of the Commonwealth. A print of the beautifully drawn diocesan seal should be substituted in the "Annual" for the present uninteresting outline of the shield.

Michigan. Arms unknown to the writer.

Michigan City. "Landscape arms," no worse than the average.

Milwaukee. Unarmorial seal. Poorly drawn.

Minnesota. Or, a long-cross gules, in base saltireways a pipe, bowl up, and a tomahawk, blade up and turned outward, the shaft fracted, all gules.

Interesting symbolism, but not a very well-planned design. I am indebted to the bishop for permission to tincture the arms as in the blazon. Hitherto no tinctures have been ascribed. The seal is rather weakly drawn, the mitre especially so.

Mississippi. Arms unknown to the writer.

Missouri. Unarmorial seal.

Montana. Unarmorial seal, on which the Metropolitan or Patriarchal cross again appears.

Nebraska. Azure, a long cross or surmounted of a crosier and a key in saltire argent.

Uninteresting, but unobjectionable heraldry on a weakly drawn seal.

Newark. I am not quite sure that the diocese has adopted arms. Two years ago the late Rev. C. Ellis Stevens, whose enthusiasm for heraldry outstripped his scholarship, but who nevertheless performed much good service in the subject, sent me a drawing of proposed arms for the diocese. They were: Gules, four fusils conjoined in fess argent (the arms of Carteret); in chief two crosiers in saltire or, and in base a key in pale, ward down, entwined with an escroll of the last. This I consider very ugly from the point of view of design, and inadvisable from the point of view of heraldry, the figures, other than the fusils, do not fit well, do not permit of well-balanced adjustment in the spaces at their disposal. Furthermore, the significance of the coat is too strongly that it is simply the personal arms of a Bishop Carteret who has added episcopal emblems to his paternal coat to "difference" it from that of other members of the family, as in the past bishops frequently did.

New Hampshire. No arms.

New Jersey. Arms already blazoned and discussed.

New Mexico. Arms unknown to the writer.

New York. A wholly illegitimate assumption of the "landscape" arms of the State of New York, merely differenced by adding a mitre and what in the very small print in the "Annual" looks like a maniple or stole. This bodily seizure of what are, after all, "sovereign arms," even when differenced, is a bit of astonishing heraldic impudence unworthy of the scholarship of the diocese or of its Ordinary. It is as if the Archbishop of Canterbury were to take the royal arms of England and superimpose a mitre and stole upon the shield! The College of Heralds would promptly intervene, — and the Cardinal Duke of York would probably turn in his grave.

North Carolina. "Landscape arms" on a poorly drawn seal.

North Dakota. Arms unknown to writer.

Ohio. Per fess vert and argent, in chief a garb and in base a bunch of grapes slipped and leaved proper.

Unobjectionble heraldry. In my drawing of the arms, the field in base has, through inadvertence, been tinctured or. The blazon, however, which is also Zieber's, I believe to be correct.

Oklahoma, Olympia. Arms unknown to the writer.

Pennsylvania. Argent, on a cross gules three open crowns in pale or; a bordure sable charged with eight plates.

The bordure is formed from the sable fess with three plates of the Penn arms, and is analogous to the bordure of Cornwall on the arms of the See of Truro. The significance of the St. George cross is, of course, obvious; and the three crowns are from the arms of Sweden, the population of the diocese being largely Swedish. These crowns, which should be three leaved (the old "crest-coronet," sometimes illogically called "ducal" by English heralds), are incorrectly shown on the print of the beautifully drawn seal in the "Annual," as peculiarly British royal crowns of alternate crosses-patées and fleurs-de-lis. This is due to a draughtsman's error and should be corrected by the diocese, for the seal now does not conform to the official blazon adopted by the convention. My own drawing shows the arms as formally adopted.

Pittsburgh. Arms already blazoned and discussed.

Cuba. Argent, six pallets gules over all a key fessways or; a chief party per pale, at dexter Castile (gules, a castle with three towers or), at sinister Leon (argent, a lion rampant gules crowned or).

The key is the old symbol of the island, the diocese now bears it on a field of thirteen silver and red stripes, with a chief honouring Spain, the source of Christianity in the island. A well-designed coat which should be compared with the designed coat now borne for the Philippine Islands.

(*To be concluded in a subsequent number.*)

THE ARTS AND CRAFTS

An Account of a Recent Exhibition and the Relation of the Movement to Gothic Architecture

By Frank E. Cleveland

DURING the months of February and March of this year was held in Copley Hall, Boston, a general exhibition of examples of the work of the Society of Arts and Crafts, an organisation composed of art-workers from the length and breadth of this country, together with the work of other affiliated societies and a loan collection of applied art. Not only was this exhibition, with its many departments, the most important of its kind thus far held in the United States, but it was notable because ecclesiastical art formed one of its most important features and was exhibited in an intelligible and interesting way. Therefore, since the Church demands the work of true art craftsmanship, this exhibition was a most important uplift for those high, æsthetic principles which were so nearly blotted out at the Reformation, and which have been so sadly neglected, overlooked, and carelessly set aside, allowing the productions of commercialism to creep in until the great majority of church decoration and furniture in the ecclesiastical edifices of our country are chiefly distinguishable by deplorably unsympathetic and unintelligent design and lack of technique in workmanship.

The work of assembling and presenting the details of the ecclestiastical department was in charge of a committee composed of four well-known authorities representing the Roman and Anglican churches, the profession of architecture, and the decorative arts. Following are the introductory remarks on the department by the chairman of the committee, which appeared in the exhibition catalogue.

"In any movement towards a healthy reunion of art and craftsmanship, the Church, of all visible organisations, must be considered the power most interested. Secular society may halt along, if it must, with the mechanical contrivances of current commercialism. This alternative is not offered to organised religion: art in all its forms is essential to her completeness. By art material things are raised from the dust and made acceptable to God; through art as her own most perfect language she speaks to the souls of men. Architecture, music, painting, sculpture are but a part; of equal import are the arts of the glass-worker, the goldsmith, the embroiderer, the wood-carver, the craftsman in metals, in fabrics, in mosaic, in jewels, in illumination. Only the best is acceptable, and the best means the work of heart and brain and hand, indissolubly united. From the beginning the Church has fostered every art, for her need was clamorous, and this need is as keen to-day as it was in the twelfth and fifteenth centuries. Altars and reredoses, pulpits, lecterns, stalls, and screens must be wrought of perfect joinery and set with carven statues; shrines and roods and tabernacles must be made beautiful with gold and colour.

"Crucifixes, crosses, crosiers, candlesticks, chalices, ciboriums, pyxes, monstrances, and lamps must be fashioned of silver and gold and ivory and set with precious stones; copes, chasubles, mitres, stoles, altar frontals, dossals, palls must be made of velvet, damask, brocade, and enriched with splendid wealth of embroidery and needlework; glass must be dyed with a thousand hues and contrived into myriad windows; iron and bronze hammered into grilles and screens, missals decked with

ECCLESIASTICAL DEPARTMENT, EXHIBITION OF BOSTON SOCIETY OF ARTS AND CRAFTS

rich illumination. The list of demands the Church makes on the arts and crafts is almost a catalogue of their possibilities.

"Thus far, however, craftsmanship holds somewhat aloof, contenting itself with secular activities. This is partly due to a lamentable lack of sympathy, partly to a want of knowledge how to proceed, partly to indifference on the part of the spiritual powers that, accustomed for so long to indifferent makeshifts, are content with commercial products, forgetting that such are only too often unworthy as works of art and inadmissible as instruments of service.

"A condition such as this should not exist. One of the greatest opportunities before the craftsman to-day is the service of the Christian Church through the fashioning of the innumerable items that go to the furnishing of the sanctuary and that make possible the perfection of religious ceremonial. The Church cannot spare the new craftsman in art, nor can he on his part afford to neglect what will prove to be his most munificent patron."

Five years ago the demands of the Church for appropriate service began to be made manifest to the society by frequent queries for articles of individuality in design and workmanship, which would at the same time adequately fulfil the uses for which they were intended. At the time of the exhibition there were available enough examples of ecclesiastical woodwork and carving, silver-work, brasses, stained glass, needlework, and embroidery to present them in positions similar to those they would eventually have in the churches to which they belonged, but of course without surroundings of churchly dignity. So this department was in appearance not very unlike the chancel arrangement of a small chapel, containing as it did an altar and reredos with their fittings, a credence table, litany desk, lectern, pulpit, chapel screen, altar brasses, and hangings, chalices, alms bason, etc.

As the purpose of the department was to bring out individuality of design and workmanship in all articles of whatever importance, it may be here stated that this result has not been easily brought about. Years of patient instruction have been necessary, and since the time, only a few years ago, when church furniture and decoration were given serious consideration there has been a steady improvement in every direction, keeping pace as it should with the revival and adaptation of Gothic architecture to the requirements of the Church in this country. Collaboration of designer and craftsman has been essential to the success of the movement.

Travel and diligent research into the wealth of ecclesiastical art, still remaining in Europe with a passionate desire to find out and uncover the good things to refresh and inspire the mind and make it ever ready to answer intelligently to the problems constantly arising, have been of paramount importance to the designer and of inestimable value to the craftsman.

REREDOS IN CHURCH OF THE ADVENT, BOSTON

The lack of examples of the work of many craftsmen at this exhibition is accounted for by the fact that there are at present few such attempting ecclesiastical work as a specialty. Take, for example, the art of ecclesiastical figure sculpture. It should be within the reach of many, but is unfortunately possessed by a very few. The same may be said of church glass, but the working of gold and silver, with the application of coloured enamels and precious stones and jewels, and the chiselling, moulding, and forming of brass and copper into useful articles of artistic value is apparently in a more advanced stage of progression. Examples of good needlework are obtainable and ecclesiastical heraldry is sought by the Church and is to be had.

None of the various objects exhibited was conspicuous for elaboration of ornament, but all were, on the contrary, with few exceptions, severely plain.

The predominant and central feature to which all other work was subordinated was an altar and a reredos of beautifully carved and fashioned oak.

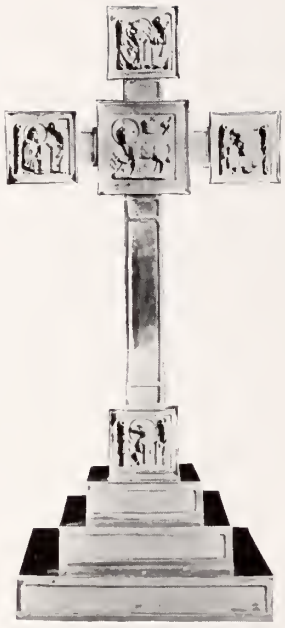
The hangings of the altar consisted of a frontal and superfrontal of antique silk velvet, with panels formed by an appliqué of heavy gilt galloons with fleur de lis decoration of gilded leather. The altar brasses, —two candle sticks and two flower vases, — formed one of the most striking individual exhibits of originality of design and excellence of workmanship in the department. Their construction was a skillful piece of work in the shaping and brazing of sheet metal, while all of the tracery, developing into leaves and crockets, was obtained by chiselling the rough forms and thereby obtaining a character in detail most highly to be praised. The altar cross was of beaten silver, with symbols of the evangelists carved in boxwood (part of the core onto which the metal was

ALTAR BRASSES, BY GEORGE J. HUNT

beaten). These were particularly effective, as the result of careful proportioning in the design, and of many weeks of hard labour on the part of the craftsman, during which time consultations and changes were made in order to perfect as far as possible the Gothic character of the work. The result was most worthy of the special commendation which was awarded these efforts.

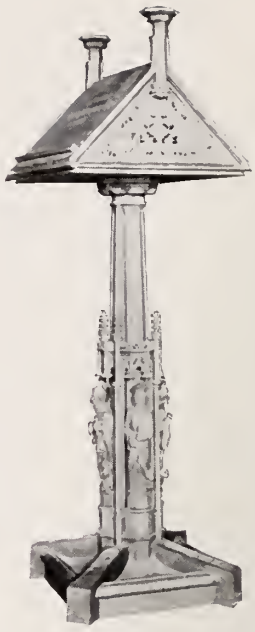
The reredos, forming a very dignified background for the altar and its adornments, was a very simple piece of good woodworking of rational design. The principal decoration, the carved figures of St. Benedict, St. Agnes, St. Helena, and St. Vincent, brought before the public examples of the best ecclesiastical sculpture in wood obtainable in the present day.

First the reredos and its niches was designed and then the figures were drawn and carved with the greatest care that they might embody the great essentials of portraying the character in face and bodily strength of the saints of the Church, clothe them in the proper vestments or habit of their time or order, and make them fit the niches designed to receive them by remembering that they are a part of the architectural design and that the whole conception must be in harmony. Each of the figures showed a keen appreciation and careful study of the life history of the saint. As an example of the possibilities of high attainment in the art, the carving of the figure of St. Benedict was specially noticeable, dressed in the habit of the great religious order of his founding, his office being indicated by the crosier and book. The representation of the texture of the cloth of the habit was in itself a wonderful piece of carving. The fact that the structural nature of the oak of this figure happened to lend itself to the beautiful result



ALTAR CROSS, BY J. T. WOOLLEY

PULPIT, BY IRVING & CASSON



LECTERN, BY IRVING & CASSON

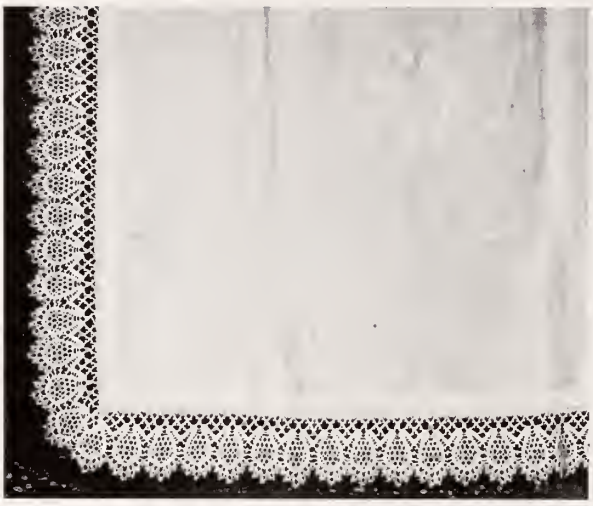
was not of the great importance which was manifested when the carver availed himself of the opportunity to obtain a desired result.

Hardly less conspicuous than the reredos was a chapel screen of carved and moulded oak. Both are now to be seen in their permanent positions in the Church of the Advent, Boston. A pulpit, now the property of Emmanuel Church, Cleveland, Ohio, and a lectern belonging to the chapel of the University of the South, at Sewanee, Tennessee, both of oak and somewhat elaborately carved with vine and leaf motifs and figures of prophets and saints, together with a carved altar-book rest and a credence table carved *à jour*, with kneeling censer bearers, completed the woodwork which had been ordered by different churches. The two latter pieces and the altar brasses previously described are the property of Grace Church, Manchester, N. H.

Three wall panels in oak, The Last Supper, House Altar after a German model, and a Crucifixion, were examples

THE LAST SUPPER, BY I. KIRCHMAYER

LECTERN FOR ST. ANDREW'S CHURCH, SOUTH PASADENA, CALIFORNIA. EXECUTED BY IRVING & CASSON



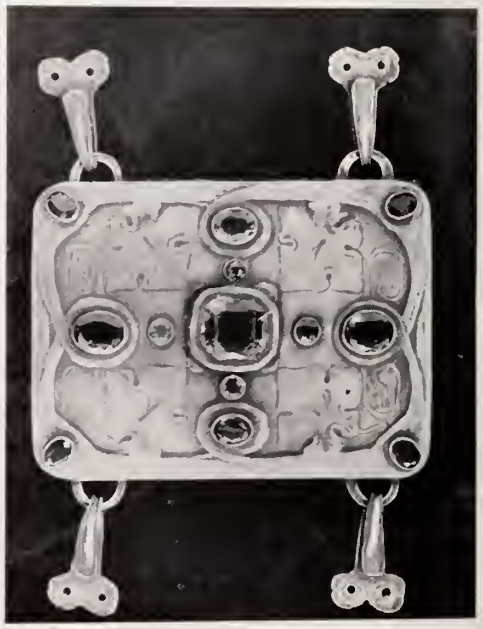
DETAIL OF CHALICE VEIL, BY MRS. GEORGE F. HARDING

of wood carving deserving of special commendation. The Last Supper here reproduced represents a leaning towards an American style in ecclesiastical figure work that is within bounds if termed American Gothic figure carving. This term is permissible surely if the carving of the same subject in the choir of Amiens Cathedral is French Gothic. The figures in the former example are the equal of those in the latter and the character and method of carving is as surely American, and good at that. With all due regard to the unfortunate position of the Amiens example, which occasioned the attempt to carve an optical illusion, the perspective of the former is infinitely the better.

Examples of needlework, although few in number, were of a high order of workmanship. Photographs of embroidered altar frontals with actual examples consisting of several details, " a study for an angel," " angel's head," and " the Christ head " showed the rich effect obtainable in texture and with the capacity to "carry" that the effect be not lost at a distance. Two chalice veils, one of embroidered work and the other of exquisite lace, an embroidered burse and a funeral pall, completed the list of needlework. Much more should have been obtainable, for the vestments of the church service are numerous and give unlimited opportunity to workers in this field.

Antique church plate in gold, silver, and brass was easily to be obtained to supply the deficiency in the number of articles submitted by the society, but the purpose of the department being very different, viz. the encouragement of workers in present day ecclesiastical art, the examples shown were reasonably sufficient. In addition to the altar brasses and cross already mentioned, a sanctuary lamp of beaten brass, copper,

SANCTUARY LAMP, BY ARTHUR J. STONE



MORSE, BY HELEN KEELING MILLS

and silver, an alms bason of brass with a silver inscription band, and a richly jewelled chalice of gold, loaned by Trinity Church, Boston, were models of the excellence which may be attained in the intelligent working of these metals. These three pieces were the work of the same silversmith, and in each instance the workmanship was superb and showed a sympathetic knowledge of the work in hand. Another expression of individuality of craftsmanship appeared in a silver chalice and a jewelled morse, executed in a peculiarly beautiful method of treating plain and decorated surfaces. While the contour and detail of the knop of the chalice often appeared in old examples, this was executed with much feeling and in a thoroughly artistic spirit. The crucifix of coloured enamel was well placed and the general result was a very pleasing production of the art of the worker in silver. This work was for Canon Douglas, of Fond du Lac. Two articles begun for the exhibition but uncompleted were a jewelled silver chalice of unusual design and splendid workmanship and a thurible of chiselled brass, now the property of the Church of the Advent.

Church glass of a quality distinctly ecclesiastical in all its essentials being difficult to obtain ordinarily, it is not surprising that on this occasion only one window was displayed, that having been completed for the Church of the Holy Family, Latrobe, Province of Quebec. The subject, St. Hugh of Lincoln, mitred and with pastoral staff, was a strong, well-balanced figure. Other decorations in the window possessed those qualities of colour harmony and strong effective leading, as identified with the period of which the design was an adaptation; all in all, a window in harmony with Gothic architecture. Considering the effort that is being made in this country adequately to fill the demand for good glass for church decoration, it is surprising and plainly to be seen that there is an increasing amount of the work of English studios being imported for our use and that at the most three artists supply the best, and that of the three one is pre-eminently a master of the art, and is affording to this generation the extreme pleasure of new work conceived and executed in a spirit akin to the work of the fourteenth century in England, and in many ways quite the equal of most work of the best period in France or England.

ALMS BASON, BY ARTHUR J. STONE

MORSE, BY HELEN KEELING MILLS

Now that the arts and crafts movement is made manifest in the decoration and embellishment of church architecture, it may be well to try to define where the work may begin and to what ends it may attain. Most people know what is meant by the

expression, "An Arts and Crafts House," and at once form an impression of what such a house might be if carried out from beginning to end in the best spirit of the style in the manner of several well-known and enthusiastic workers of the day. As Gothic architecture came to be the visible expression of the Christian religion, and developed naturally century after century, the style had become a fixed one in all its essentials, but with grand opportunity for development of detail and the carrying forward of motifs for use in every conceivable direction without misleading the mind from the great Gothic truth, a style complete, embodying structural form and decoration in one. The term, "Arts and Crafts Church" cannot be applied to the church edifice that is designed after the fundamental laws of Gothic architecture, for the work itself denotes the characteristics that must be everywhere predominant in the structure of the fabric. The term may very well be applied to much church furniture in wood, metals, and fabrics, as was clearly shown in most of the examples exhibited, but it must not be thought of as a form of art taking the place of Gothic art, but rather that it is used to express the existence of certain qualities in design and execution which are recognised in all work of individuality, where there is to be seen the trend of new ideas and the earnest effort to attain perfection in the details of all ornament.

CHALICE, BY HELEN KEELING MILLS

CHALICE
BY GEORGE J. HUNT

CHALICE, BY ARTHUR J. STONE

ST. VINCENT'S ABBEY CHURCH

By John T. Comes

THE building of a Catholic church is, from the nature and associations of the edifice, the most grateful and inspiring task a Catholic architect can undertake. The number and character of the churches built when religious faith was uppermost in the minds of men, and when the authority of the Catholic Church was unquestioned by a Christian people, have more than an incidental connection with the religious characteristics of the days that saw their growth, and speak volumes for the appeal that religion and the things connected with religious worship made to the artistic instinct. Indeed, so profound is the influence of faith on architecture that the inference from the churches that are built to the quality of the faith that builds them is a fair one.

In the long years of the Church's history there have been many movements inspired by religious zeal and pregnant with architectural triumphs. The wonderful powers of assimilation in the youthful Church were made manifest when she converted and set the stamp of her own individuality upon the architecture of a highly cultured pagan people, when she made basilicas of the halls of justice and Christian churches of pagan temples. It was something more than a mere evolution occasioned by the change of purpose which the edifice was to serve. It was a real transformation. Their kinship is apparent; but there is about the Christian basilica a subtle and essential spirit that marks the immeasurable distance by which it is separated from the older type. That it could effect so startling a change when it had scarcely freed itself from the grime of the underworld of Roman catacombs promised well for this infant Church.

If we would see the fulfilment of this promise as well as the most characteristically Christian period of church architecture we must go to that vigorous spiritual era following the invasions of the barbarian hordes into southern Europe and to the movement in church building inaugurated and carried along chiefly by the spiritual children of St. Benedict. It would be impossible to enumerate all the circumstances that contributed to the final development of that movement, but it may be pointed out that the very rawness of the material, the vigorous and hardy type of manhood that had lain fallow through ages, contributed not a little to its full flower. Naturally their earliest efforts in an architectural way were imitative. They strove to reproduce the classic style of the Roman period and, overreaching themselves, gave us a new type, the Romanesque. In its vigour, its strength, and its boldness, it was more typical of its creators than it was faithful to its model, and it is an interesting conjecture to fancy what its ultimate splendid development might have been, had it not been arrested in its full career by the victorious Gothic.

The influence of the Church during these ages is unquestioned. These be the dark ages. There was this awful mass of humanity to be leavened. It had come like a destroying angel, it had wiped out civilisation, it had no religion worth the name, no ideals in art, no culture; it was raw, reeking humanity that the sons of St. Benedict caught up and strove to fashion on a divine model. What wonder that there should have been a period when only unseen forces wrought, when the craftsman was still a prentice, the master still a pupil, when man almost bestial was rising by slow degrees to his full stature. Enough that out of its travailing was born our modern civilisation.

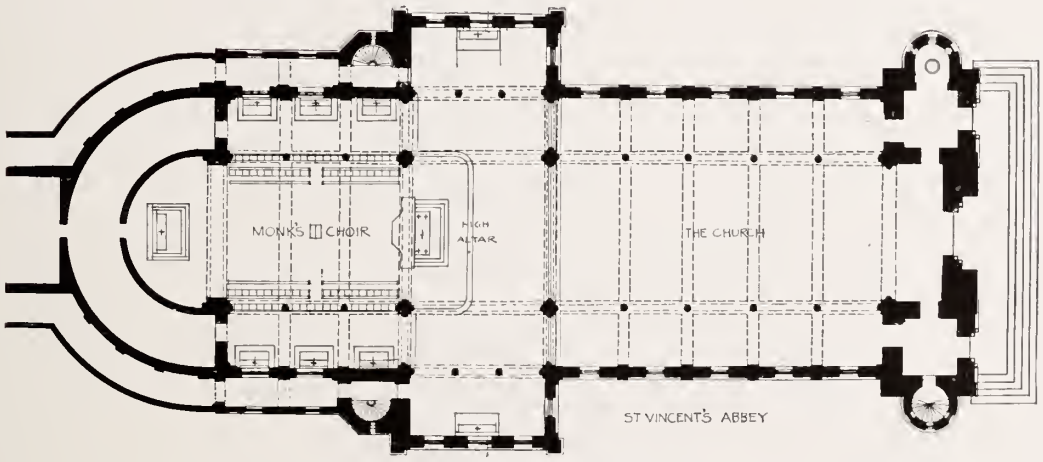
> "Produced too slowly ever to decay,
> Of form and aspect too magnificent to be destroyed."

The monks of the West were the agents of this transformation. They taught agriculture to a nomadic people, tamed their fierce unrest, directed their magnificent energies into unaccustomed channels, showed them new ideals, and taught them to evoke new forms of beauty at which, even to-day, we have not ceased to wonder. In and around the cloister were gathered the most deft of the craftsmen of the period. Each abbey became the centre of a town or village made up of these with their families, tradespeople, and the tillers of the soil. Within the cloister their children attended the monastery school, and from their number were recruited the monks of the order. It was not so much an abbey with its dependencies as it was a corporate body, each part of which was dependent on every other, the body of monks no less than the body of craftsmen. In the course of time certain abbeys became famous for the skill of their craftsmen in special lines of handiwork and an interchange of workmen became common. Wherever there was secular work of any magnitude, it fell to the lot of the craftsmen at the neighbouring abbey. The castle of the secular ruler, the palace of the king, the public buildings of the more important towns, all levied on the abbey for its workers skilled in the uses of wood and stone and wrought iron. But their chief work was that which was concerned with the church itself. In the cottages of the village street the looms were busy with tapestries for its adornment; the fingers of the women wove delicate embroideries for its altars; from the forge of the smithy came the hinges and wrought iron grilles of its choirs; gold and silver smiths vied with each other to find expression in their materials for a beauty in chalice or pyx or cross that would excel that which their fellows produced. Under it all ran the deep current of faith into which all the artistic effort of the day struck its roots and whence too it derived its power of sustained effort. "We admire," says Montalembert, "the works of the Roman masters and tyrants of the world, they used the strength of a hundred different nations to create those constructions which archæologists and the learned have taught us to place above all others. But what, then, must we say of the poor monks? They have taken nothing from any one, but without treasures, with the sole resources of spontaneous gifts, and with the sweat of their own brows, they have covered the world with gigantic edifices which are left to the pickax of civilised vandals. They have achieved these works in the desert without roads, without canals, without machinery, without any powerful instruments of modern industry, but with an inexhaustible patience and constancy and at the same time with a taste and discernment of the conditions of art, which are the envy and despair of modern academicians and architects. There is no society in the world which could not go to their school to learn the laws of stability and of beauty."

It is not a little curious to find in the twentieth century and in this country a place in which the traditions of an older day are still operative, and to discover that the sons of St. Benedict to-day are not altogether unworthy of their forerunners of the ages of faith.

In 1846 a pioneer missionary priest, Father Henry Lemke, recognising the urgent need of assistance in his work among the Germans throughout western Pennsylvania, went to Europe with a view to presenting the needs of the people, and to enlisting priests for the work. While in Munich he visited St. Boniface's Abbey, and there inspired a monk of the order to secure the permission of his ecclesiastical superiors to found a house of Benedictines in the wildest and most inacessible portion of the territory in which Father Lemke had the cure of souls. Father Boniface Wimmer, with four students and fifteen lay brothers, landed in New York, September 17, 1846. They proceeded to Carroltown, near the summit of the Allegheny Mountains, intending to settle there, but yielding to the solicitations of the bishop of the diocese, Right Rev. Michael O'Connor, D.D., they left Carroltown on October 6th, and eight days later religious routine of the rule of St. Benedict was taken up in their house on the site of the present monastery

ST. VINCENT'S ABBEY



GROUND PLAN

in Westmoreland County. They were not without a sense of sturdy independence, and one of their first official acts was to petition the Holy See that they might be freed from the dominion of the mother house and constituted an independent abbey. Their petition was granted and the Rev. Boniface Wimmer was appointed the first mitred abbot.

Their location topographically was in the best spirit of their traditions. The mediæval couplet:

> "Bernardus valles, colles Benedictus amabat,
> Oppida Franciscus, magnas Ignatius urbes,"

ascribed the love of valleys as the location of their monasteries to the Carthusians, of hills to the Benedictines, of towns to the Franciscans, and of great cities to the Jesuits. In the heart of the Alleghenies and on the crest of one of its foothills under the very shadow of the Blue Ridge they founded the abbey. The region abounded in big game, and their first home was a single-roomed shooting box built strongly of logs, occupied each hunting season by wealthy Philadelphians, and known as Sportsman's Hall. Tales of those early years indicate the privations which this little band of pioneers endured, and the indomitable cheerfulness with which all obstacles were overcome. Priests and students and lay brothers worked shoulder to shoulder in the fields, and by dint of much labour they were able in a little while to plan a more pretentious structure than Sportsman's Hall. The buildings which they erected still stand. They were frankly utilitarian, without pretence or ornament, and yet in their severe simplicity not without charm. They were arranged around an open court or cloister garth. Their materials were almost entirely local. They made moulds for the brick in the carpenter shop; they mixed the clay near a running stream in the valley below and filled the moulds by hand. They set the bricks in long rows in the sun for preliminary drying, and sheltered them from the frequent and sudden storms of that hill country. They quarried their own limestone and burned their own lime. They dug sand from the banks of the streams and opened their own coal mine. Lumber was to be had on every hand. The farm sustained the community; they raised cattle, built a grist mill where they ground wheat, not only for themselves, but as the country around became more thickly populated, for the neighbouring farmers as well. They built a forge and blacksmith shop; in their way of life and in their work they were self-sustaining to an almost incredible extent.

It goes without saying that the tremendous growth in the population of western Pennsylvania and the consequent importance of their monastery and school were unforeseen by these builders. The relation and grouping, as well as the character of the old buildings are rather a haphazard result of unlooked-for developments than a complete and masterly scheme. But when the time comes, as it surely will, for the rebuilding of the group, the simple and solid qualities and the right instinct displayed in these old buildings give us an assurance that it will be worthy of the traditions of the order that gave to the world some of its most splendid architectural triumphs.

Even now there gleams the dawn of a new day. Only recently the abbey church, designed by Mr. William Shickel, of New York, was completed and consecrated to the service of religion. It is something to gladden the heart of the church architect, grown weary with the tricks of the commercial and ecclesiastical decorator and furnisher, with sham methods of construction, plaster columns and vaulting and the rest of the paraphernalia of churches, built by men who have little understanding and no appreciation of what an honest and worthy church building should be. I recall distinctly my own sensations on first seeing the new church, in the days when the talk of reform in church building was confined to a few enthusiasts, and when a truly consistent church edifice was hard to find. Through a vista of trees and against a background of deep purple with which the autumn clothes the slopes of the Blue Ridge I saw this dignified and well-proportioned church. I was almost afraid to venture within. I thought I knew the class of

THE WEST FRONT OF THE ABBEY

church to which it belonged, and the sensation of agreeable surprise with which I surveyed the interior from the doorway is one of the pleasant recollections of my professional life. There was an atmosphere of honesty and beauty about it that was as refreshing to the spirit of the architect as the brisk morning air among the hills was to the man from the pent-in city. The interior was long and well proportioned, with a semicircular apse and transepts at the eastern end. The clerestory columns were of polished Scotch granite and the arches of solid brick, the decoration, restrained and quiet, in excellent taste; especially pleasing was the colour scheme of the apse, variegated old gold and green, with an effective and ever-changing play of light and shade. Fortune was very kind to me on that September morning and the lay brother whom I met just within the portals of the church had, it transpired, superintended the construction of the building. He was named Wolfgang, and what with his name, his old world courtesy, the simplicity and straightforwardness of his every word and action, and the religious atmosphere of the place, I had much ado to shake off a conviction of unreality, and to make myself believe that this was indeed the twentieth century and western Pennsylvania. Made one by the freemasonry of builders, we went together from the crypt under the sanctuary in which the abbots are to be buried, through the ambulatory and deep chancel into the galleries in the transepts and over the vestibule, and up to the heavy walled, uncompleted towers, the brother supplying the while a running commentary, informing alike as to the building and to his own worthy craftsmanship.

The construction of the building covered thirteen years. There was no contract with a general contractor, no bond to complete the building in eight months, and no indifferent and ignorant mechanics. Workmen were hired as needed and lived in the monastery building. They attended a conventual Mass each morning before going to their work, and in the evening be-

fore going to bed had night prayers in common in the old abbey church. They were not hurried at their work, were treated with the utmost consideration, and in every possible way were encouraged to give the best that was in them to the work in hand.

The church is of brick, with stone trimmings, and every brick used was burned in the monastery kilns. They sawed lumber, cut from their own lands, in their own mills, and during the winter piled it on the drying floor of the brickyard, keeping a moderate fire the while to season it. They dug limestone and made lime of the very best quality, within sight of the church door. The frames of the doors and windows and the finer woodwork within the church were prepared in the monastery carpenter shop. All this work was either done or superintended by the lay brothers of the order.

The carving of the capitals on the clerestory columns and over the main entrance was done by a Polish workman who had something of the old world feeling in his work as well as in his manners.

A restless spirit, hunted about the world by a volatile temperament, tarried here long enough to decorate the walls and ceilings and would seem to have been happy for a brief space. They tell tales of his stay among them, and how that eventually the *wanderlust* reasserted its mastery and he vanished as mysteriously as he came. It was as though one were listening to the account of an abbey builder of seven centuries ago.

The total length of the church is two hundred and fifty feet, and its width seventy-five feet. The transepts measure one hundred and twenty feet. The height of the nave and choir is sixty-two feet. The sanctuary and choir occupy almost half the building, the communion rail being located at the line of connection between the nave and the crossing. The choir stalls are at the rear of the high altar, and with the pews and stations were, very properly, designed by the architect himself. The importance of harmony between the details and decorative work and the architectural scheme is often lost sight of, and not infrequently an architect sees the splendid effect of his work ruined by a most execrable assortment of church furnishings, in the choice of which he has no word.

The altars are nine in number, of simple design, executed in white marble and Venetian mosaic. The high altar, as before stated, is placed at the meeting of the choir and crossing and is of good design. Six of the smaller altars are symmetrically arranged in the aisles of the choir, and two in the ends of the transepts.

It is not to be supposed that the church is without fault, and that if one were disposed to be critical, he might not say harsh things of some features of the building. The style itself, modified and adapted from the Rhenish Romanesque, is not the ideal one for an institution of this kind, yet it was found to be flexible enough to yield to the very practical condition of cost, a condition that is not appreciated and respected as it should be by theorists.

The painting on the clerestory arches, representing, as it does, stone vaussoirs, is reprehensible as sinning against truth. But it is a defect easily remedied. The capitals of the columns carved in stone, while of excellent design, lack variety and freedom and are somewhat monotonous in their similarity. The inevitable Munich window does what it can to disturb the general harmony. When will workers in glass realise the conventional limitations of their art and give us windows without perspective and without the other accessories of a painting on canvas? Hofmann may have been a good artist, but that in itself is no sufficient reason that church windows should have become more or less modified copies of his paintings. To criticise Munich windows unfavorably is, in some quarters, to be anathema; but *entre nous* one may say these things without incurring a suspicion of heresy.

The purpose of this paper, however, is not critical. I desire simply to point out that the traditions out of which the splendid architecture of the past grew are still alive in unsuspected quarters, and that they await the coming of one who, master of the technique of his art, shall give himself wholly over to them. The time is ripe for

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his coming. The growth of the Church in America has created a demand for objects of Christian art of every kind. Already the commercial trafficker in ecclesiastical art is aware of a changed spirit, and his dividend sheet, whence he derives all knowledge, artistic and other, begins to show how the wind sets. Here and there individual artists and artisans arise who depend more on the artistic quality of their work than on the quantity of articles manufactured. They are learning, too, albeit slowly, that there is a greater reward than money to be had from their work, and out of their faith and the satisfaction of their artistic instincts and their sense of freedom from a vicious commercial system, work is being produced that is eminently worth while. The reform and progress of Catholic architecture in America will inevitably be spasmodic and slow. It must depend, as movements of the kind always do, on the combined efforts of a comparatively small number of clergymen and architects who will work towards the light with such patience and forbearance as they may. I like to think that the scheme of architectural education advanced by this magazine could find its fullest development in a monastic order, such as the Order of St. Benedict, where the traditions of the past are strong, where religious zeal and the spirit of self-sacrifice are found, and where unity of aim and singleness of purpose pass from one to another of the members and students of the community. That this little community of Benedictines in Westmoreland County should have done what I have described in the foregoing sketch, by the sole aid of their traditions and their faith, in flat defiance of present day methods, augurs well, I take it, for the future of Catholic art in America.

ABOUT CERTAIN AMBOS

By The Rev. Henry Norbert Birt, O.S.B.

VISITORS to some of the ancient basilicas and churches of the continent, especially of Italy, cannot but have been struck by the beauty and variety of the elaborate ambos still to be met with here and there. Their use and history merit study, not only from the historical, but also from the architectural antiquarian; to the one they will teach something of the rites and discipline of the age to which they belong; to the other they are, like so much else, links in the chain of the evolution of applied art.

The ambo, so striking a feature of ancient Christian churches, is, in essence, a raised platform in the nave, reached by steps leading up to it from two opposite sides, and surrounded by a low wall or parapet. Durandus (lib. 4, Ration, cap. 24, n. 17) explains this form by pointing out that the one flight of steps was on the left or east (Orient), to be used for *ascending* to the platform; and that the other was on the right or west (Occident), for the purpose of *descending*, from the analogy of the rising and setting of the sun.

"The principal use of this ambo," to quote Sir G. Wheler (Description of Ancient Churches, p. 78), "was to read the Scriptures to the people, especially the epistles and Gospels." The ambo, which is the predecessor of the modern pulpit, was originally put to other and various uses. Its etymology is traced from the Greek ἀναβαίνειν, to mount; but it twas called by other names as well, as βῆμα *bema*, *pulpitum*, *pyrgus*, *auditorium*, *tribunal*, *exedra*, and *analogium*. In France in more modern times it has been called *Jubé*; but this term is also applied to what we know as a chancel screen. (Cf. Cabrol. *Dict. d'archeol. chret. et de liturgie.*)

The natural and universal practice of putting a person who may be instructing or addressing a gathering on a higher level than his audience, in order that he may the better command a view of them, sufficiently accounts for the adoption of such an ordinary expedient in liturgical usage for the chanting of lessons, epistle, and Gospel, and for making public ecclesiastical announcements, leading devotions, and pronouncing homilies and discourses to the faithful. Thus episcopal notices, fasts, and vigils were published from the ambo; and the third Council of Braga (578) ordained that the date on which Easter should fall should be thence announced. (Mausè. *Concèl.* ix. col. 840). At such times as heresy was troubling the Church, the "Letters of Communion" which bishops or churches sent to one another in token of spiritual union in one faith were read from the ambo. Although the second Council of Nice forbade any person not ordained to the grade of reader to mount the ambo, nevertheless the custom crept in for the emperors to be crowned thereon in full view of their subjects. Pope Pelagius declared his innocence of a charge laid to his door from an ambo; similarly, the patriarch John of Constantinople promulgated thence the orthodoxy of the first four general councils; and Charlemagne ordered that emancipation of slaves about to be promoted to holy orders should be proclaimed from the ambo for greater solemnity and publicity.

It was customary for the epistle and gospel to be read from a lower and higher level respectively, to symbolise their comparative relation to one another. In cases where one ambo served for both epistle and gospel, it was occasionally constructed with two levels. A very fine example of a two-tier ambo is that of St. Mark's at Venice, which, moreover, possesses a special feature in the cupola which crowns it. This beautiful work of art was probably modelled on the lines of the celebrated

ambo erected by Justinian in the church of Sancta Sophia, in Constantinople, a description of which has been preserved by the pen of Paul the Silent. (Cf. *Migne. Patr. Gr.* tom lxxxvi. b. col. 2251–2264.)

The situation of the ambo differed in various churches. In the very ancient basilica at Ravenna it is placed near the old choir, called the lower choir, nearest the nave. In the other churches of Ravenna, however, the ambos stood in the nave, quite separated from any other portion of the fittings of the building. In Rome, too, in certain churches, such as that of San Stephano, in Via Latina, San Clemente, and Sta. Petronilla, as also in the ancient basilica at Tours in France, the same disposition prevailed.

Certain famous ambos may here be specially referred to, and the sources indicated where a full description of them may be found and illustrations of them given.

The beautiful ambo of Salonica has been elaborately described by M. Ch. Bayet. (*Mémoire sur un ambon conservé à Salonique, la représentation des mages en orient et en occident durant les premiers siècles du Christianisme, dans les archives des missions scientifiques.* Série iii. 1876, tom iii. p. 445.)

Unfortunately, this superb monument has been divided into two parts, half of it being in one church, half in another. When it was entire, it formed a hollow semicircle, the two platforms or desks being at either end of the diameter. These were reached by six narrow steep treads rising to either side from the middle of the inner part of the circumference, which measured about fifteen feet. The height exceeded five feet. The two upper treads on each side widened into a small platform for the reader. The whole also probably stood on a plinth. This work of early art may be divided, for purposes of description, into three sections. The lowest section, which is the best preserved, shows figures under or within an arcading; but though in a measure isolated by this exigency of position, they constitute two groups of subjects: the magi (*a*) seeking Christ, (*b*) offering their gifts and adoring. The canopies are convoluted or shell shaped, the arcading being supported by columns of a transitional style, and the archivolts have double mouldings. The second section consists of the tympana between the archivolts of the arcading; and the last is formed by bands of foliage with birds and chalices interspersed.

The ambos of Ravenna already alluded to are remarkable. That in the cathedral, as a contemporary inscription on it attests, was erected by St. Agnellus, who was archbishop of Ravenna from A.D. 553 to 568. It is circular in form, approached by balustraded steps from either side. The ornamentation consists of a series of squares, as on a chessboard, within floriated mouldings, each square showing an artistically sculptured representation of some symbolic animal, arranged in lines, facing inwards towards the centre. These are fishes, geese, doves, harts, peacocks, and lambs, in the order given, counting from the bottom. This selection must have been made in accordance with a definite and understood plan, for similar dispositions are noticeable in the other ambos of Ravenna. Thus on that in the Rasponi Palace there are fish, lambs, peacocks, harts, and doves; at the church of St. John the Evangelist, fish, doves, peacocks, harts, lambs, and doves; at the church of SS. John and Paul, fish, geese, peacocks, harts, and lambs. It has been ingeniously suggested that possibly this arrangement was adopted to show more or less the order of these animals in the scheme of creation, rising from the denizens of the deep through those that walk the earth to those that fly in the air. The objection that militates against this theory is the confusion of the order in the four examples. This beautiful specimen of early Christian art in the Duomo at Ravenna was mutilated during the eighteenth century when the steps and the coping disappeared. (Cf. G. Robault de Henry, *La Messe, études archéologiques*, tom iii. p. 11. An engraving of the ambo is given on p. 12.)

The ambo in St. Agatha's at Ravenna is remarkable as exhibiting an instance of the

AMBO IN THE CHURCH OF SS. JOHN AND PAUL
RAVENNA

adaptation of ancient pagan remains to Christian ecclesiastical uses. It is constructed out of a hollow, inverted, truncated, veined white marble column, fluted in such sort that the base of the original column now forms the cornice and coping of the ambo. (Cf. Henry, *ut supra*, tom iii. *plate* clxxvii.) Another and still simpler form of ambo is that to be seen in the cathedral of Murono (cf. Henry, *ut supra*, tom iii. *plate* clxxviii.), which is circular or barrel-shaped, flanked on either side by flat surfaces, all three sections ornamented by plain panels in moulding, enclosing crosses of early design, the whole supported on slender octagonal columns.

Even after undergoing the vicissitudes of every kind which a checquered existence of so many centuries inevitably entails, Rome retains a series of churches whose antiquity dates back to the earliest times of freedom enjoyed by the Christian Church. Although the great age of some of these monuments has perforce necessitated " restorations," not always carried out according to knowledge, which have resulted in the concealment of original work, or in the removal or adaptation or even destruction of some of their original distinctive features, nevertheless, the city of the Cæsars and of the popes still possesses many notable examples of early church architecture; and, what is still more to the present purpose, examples survive of that adjunct of church worship, the ambo, the most celebrated of which are in the churches of Sta. Maria, in Cosmedin, Sta. Maria, in Ara Coeli, San Clemente, San Pancrazio, and San Lorenzo fuori le mura.

The ambo in the church of San Clemente (which ancient building is in the possession of and served by the Irish Dominicans, whose bygone prior, of the characteristically national surname of Mullooly, did much for its restoration), is furnished with

AMBO IN CHURCH OF ST. APOLLINARUS
RAVENNA

two desks, one at the top of the steps facing the altar, the other below the steps, facing the opposite way. It is suggested that the lower desk was intended for the reading of the epistle, the higher for that of the gospel. (Cf. Noget-Lacondre, *Les ambons des églises de Rome*, in the *Bulletin Monumental*, 1862, tom viii. pp. 262-268.) Other beautiful examples whose details have been described with care are those at Modena (P. Bortolotti. *Di un ambone Modenense e di qualche altro patrio avanzo architettonico cristiano. Modena*, 1882), Sta. Maria, in Castel S. Elia, near Nepi (F. Mazzanti, *Palpito di Gregorio IV ricomposto dai frammenti esistenti a Castel S. Elia presso Nepi*, in the *Nuovo Bull. di arch. crist.* 1869, pp. 34 *et seq.* with plates.) This ambo shows a somewhat divergent peculiarity of construction, and judging by the illustration of its reconstitution by Signor Mazzanti, must have been a notable specimen of art and of artistic treatment. Another ambo, whose remains exist (cf. *Mélanges d'historie et d'archéologie de la société helvétique de Saint-Maurice*, 1897, tom i. p. 55, with plate) was in the church of St. Maurice at Chablais (*Agaunum*). It is in some respects like that at Saint Agatha's at Ravenna, being circular; it is of white marble, but the sculptures that adorn it belong to the Merovingian period, and represent a vine with leaves and fruit, in a panel whose borders are formed of two vertical bands on either side; the inner ones with knot or basket-work, the outer with palms. Horizontally, below the panel, the bands have palms and interlacing arcading, reminiscent of Saxon work.

AMBO IN THE CATHEDRAL OF RAVENNA

AMBO IN CHURCH OF THE HOLY GHOST RAVENNA

Another group of ambos has recently been described by Mr. J. Tavernor-Perry in the *Burlington Magazine* (September,

AMBO IN SAN LORENZO FUORI LE MURA, ROME

AMBO IN ST. MARK'S, VENICE

1906, pp. 396-403. "The Ambones of Ravello and Salerno"). His interesting paper may be studied with profit; for besides describing the ambos of the two churches which specifically furnish the subject and title of his article, Mr. Tavernor-Perry provides engravings of several of the ambos already referred to in these pages, as those of San Clemente, San Lorenzo fuori le mura, and Sta. Maria in Ara Coeli. In addition to these, the *Burlington Magazine* contains views of the beautiful ambos, in the cathedral at Salerno, in the Benedictine Monastery at La Cava, and in San Giovanni del Aoro, and in the Duomo, Ravello. Those who have seen these wonderful structures, even those who have to be content with the illustrations of them here mentioned, will readily endorse Mr. Tavernor-Perry's eulogium of them as "for their size, their variety, and their beauty, pehaps quite unequalled."

The gospel ambo in the Duomo at Ravello is a large and lofty oblong platform raised on twelve granite columns, all the materials having been obtained from still more ancient buildings. The parapet walls exhibit a series of panels ornamented with discs of porphyry and interlacing ribbons of glass and marble mosaic, surrounded with a carved foliated decoration. The pilasters are crowned with ornamental finials. The reading-desk is supported by the figure of an eagle which seizes in its talons the hair of a man with a serpent twined round his body.

In Salerno cathedral four priceless black porphyry columns support round arches, on which stands the platform of the epistle ambo. At La Cava the columns employed are spiral, resting, not on solid bases, but on the backs of couchant, or, rather, passant lions. Mr. Tavernor-Perry calls attention to the remarkable similarity of the lions supporting the columns at Ravello (as at La Cava), with those to be seen at Pisa.

Although, unfortunately, in a very inadequate way, some attempt has here been made to indicate the great divergence of design that exists, as applied to ambos; but the commonest type is, perhaps, that furnished by Ravenna cathedral. It has served, more or less closely, as the model or archetype of countless pulpits dating from the sixteenth century onwards, as may be seen in churches of Italy and France, for example; though, of course, by the adaptation and application of renaissance treatment, they have too frequently been altered almost out of recognition. In London, the Brompton oratory exhibits a simpler form of that treatment, not without its merits. Wood is the material there employed, thus seemingly justifying C. J. Bunsen (*Basiliken des Christlichen Roms.* p. 48), who thought, though it would seem without sufficient grounds, that the earliest ambos were originally movable, and hence made of wood like so much else of the earliest church furniture, as altars and episcopal chairs. The new Westminster cathedral reverts, for its pulpit, to the older and more familiar type, but of course with Byzantine feeling in its decoration.

Milton (*Ref. in Engl. Bk. I*) remarked that "the admirers of antiquity have been beating their brains about their ambons." It is doutless due to a spurious antiquarianism that the English pulpits of the seventeenth and eighteenth centuries, once popularly known as "two and three deckers," but now, happily, almost things of the past, owed their origin. These fearsome structures were evolved out of the inner consciousness of designers who possibly thought they were reproducing the beauties and the purposes, if even as only far-off echoes, of the wonderful ambo of St. Mark's, Venice. How far they had, indeed, drifted from the spirit of the early artists is patent to any one who will compare old engravings of English churches with those referred to in this paper.

SAINTS AND THEIR SYMBOLS

Inconography for November

By The Rev. P. H. Ditchfield, M.A., F.S.A.

November 1st. "All Saints."

November 2d. "All Souls."

November 3d. "St. Winefrid," Virgin, Martyr. (R. K.) Seventh century. A pathetic story is told of this Welsh saint, the daughter of a soldier named Teuyth, who placed her in charge of St. Beuno. One day her father was worshipping with St. Beuno in a little church, when Winefrid stayed at home in order to prepare something that was necessary for the Mass. Then a powerful prince came to the house, requesting drink, and was smitten by her charms. She repulsed him and fled towards the church, but the prince rode after and cut off her head. A spring of water sprang up where the ground was stained by her blood, and the water of St. Winefrid's Well is still said to possess healing qualities. Some accounts state that she was restored to life, and the prince, cursed by St. Beuno, died. On the Ringwood brass she is represented carrying her head severed from her body.

November 4th. "St. Charles Borromeo," Bishop, Confessor. (R. K.) A.D. 1584. Nephew of Pope Pius IV, he rose to high dignity in the Church, and at an early age became Archbishop of Milan and cardinal, but his spiritual life was not overshadowed by his exalted rank. He took for his models the holy Ambrose and Bishop Fisher, of Rochester, adopted great simplicity of life, visited the remote places in his diocese, climbing the high towering rocks of the Alps. "A bishop's garden should be the Holy Bible," he said to one who suggested that a garden should be added to his palace. He ordered his clergy to catechise children. His endeavours to reform the monasteries created enemies, and an assassin fired a shot at him while he was praying at the altar of his chapel. When the plague broke out at Milan he remained at his post to comfort the sick and dying, and there is a painting of him in the Louvre, communicating the sufferers. Le Brun depicted him kneeling before an altar, a rope around his neck.

November 6th. "St. Leonard," Confessor. (E. K.) A.D. 520. This saint lived in France in the time of the Visigoths, and is the patron saint of Limoges. He is also the patron saint of prisoners, as he loved to release them from their fetters, according to the old English rhyme:

> "But Leonard of the prisoners doth the bandes asunder pull,
> And breakes the prison doores and chaines, wherewith his church is full."

The Prince of Antioch, Bohemand, son of Robert Guiscard, when he came to France, in 1106, visited Limoges and offered silver fetters at the saint's altar for his escape from captivity. He is often represented in art releasing prisoners from the stocks. On our English roodscreens he appears with chains or manacles with a lock, with chains and a crosier. Broken fetters, an ox lying with him, holding by a chain a youth who is mounting a ladder, are some emblems of the saint. Andreo del Sarto (Viennese gallery) painted him with fetters in his hand, and in an engraving in Camden's *Britannica* he appears holding a vane.

November 10th. "St. Andrew Avellino," Confessor.

November 10th. "St. Martin," Bishop, Confessor. (E. & R. K.) A.D. 402. His charitable act of dividing his cloak with a poor man has been seized upon by many artists, and appears in numerous paintings. The incident occurred outside the gate of Amiens, where stood an old man bare of clothing, begging. Martin, who was a young soldier, not yet baptised, had nothing to give save his cloak; so drawing his sword he cut it in twain, and gave one half to the beggar. He is usually shown on horseback, dressed in a white cloak. Van Dyck's painting at Windsor Castle depicts the scene, also Molanus, Caxton's Golden Legend, some old tapestry of the Vintners' Company, London, and numerous other works of art in western Europe show this charitable act. Christ appeared to him clad in the portion of the cloak, saying, "Martin, yet a catechumen, has covered me with this garment." He was elected bishop of Tours and founded a monastery. His courage in opposing the Emperor Maximus, and the conduct of the Spanish bishops in their treatment of the heretic Priscillian, is remarkable. The devil oft tried to tempt him, but he resisted with the same brave spirit.

ST. MARTIN, BY CAPANNA PUCCIO

November 12*th.* "St. Martin," Pope and Martyr. (R. K.) A.D. 655. He succeeded Pope Theodore and held the first Lateran Council, which was concerned with the Monothelistic controversy. Subsequently he was seized and taken to Constantinople, where he was mocked, insulted, imprisoned, and treated with great cruelty. The patriarch Paul interceded for him, and thus prevented his execution. The saint bore his trials with much dignity and courage, and died in exile at Cherson in great privation. In art he appears in episcopal vestments, with an open book. Eustache Le Sesseur depicts him saying Mass, a deacon ministering, and a ball of fire over the saint's head. In a window in the Church of St. Mary, Shrewsbury, and in French sculpture and stained glass, he appears with a goose, or three geese, at his side. Weyen shows him looking through the bars of a prison. Lazzaro Baldi represents him raising a dead child to life, and on the coins of Clovis he is shown holding a piece of money.

November 13*th.* "St. Didacus," Confessor. (R. K.) 1463. This Spanish saint, known in his own country as St. Diego, shone as a bright light in a dark place. He lived in times of license and unrest. Murillo depicts him with a cross upon his shoulders, his tunic full of roses. A cross in his hand, or conveyed to him by an angel, is his usual symbol, sometimes he is represented wrapt in divine ecstacy while angels are preparing his meal.

"St. Britius," Bishop of Tours. (E. K.) A.D. 444. He was the nephew of St. Martin, whom he succeeded.

November 14*th.* "St. Erconwald," Bishop, Confessor. (R. K.) A. D. 693. He was Bishop of London, or rather of the East Saxons (675-693). He founded the two most famous monasteries of the South of England, Chertsey and Barking. He had a great reputation for saintliness and many miracles were wrought by him. At his house the two foremost church men of his day, SS. Wilfrid and Theodore, who had been long estranged, were reconciled.

November 15*th.* "St. Gertrude," Virgin. (R. K.) A.D. 1292. This holy virgin entered the Benedictine Abbey of Rodersdorff, Halberstadt, in her fifth year. All through her life she showed the greatest devotion and spirituality. For forty years she was abbess. She wrote a book on the "Insinuations of Divine Piety," and records her conversion to God in her twenty-sixth year. As the end of her life approached her visions of God increased. She beheld the loving heart of God smiling on her in the guise of a garden full of spiritual delight. As the Litany of the Saints was being said, St. John

SS. MARTIN AND THOMAS, BY TIMOTEO VITI

and other apostles graced her fingers with rings. In art she is represented with these seven rings on the fingers of her right hand, and a heart with the figure of the Saviour in her left.

" St. Machutus," Bishop of Brittany. (E. K.) He is better known as St. Maclou or St. Malo, and is represented in the old Sarum missal and in the crypt of Ghent cathedral, with a child at his feet.

November 16th. " St. Edmund," Bishop and Confessor. (R. K.) A.D. 1242. He was born at Abingdon, his family name being Ryche. He became a famous preacher at Oxford and was made archbishop of Canterbury. He had not the courage and determination of St. Thomas, his predecessor, and mourning the evil of the times he retired to the Abbey of Pontigny, in Burgundy. Callot shows him making a vow before the image of the Virgin, to whom he was greatly devoted. " For the worship of our Lady, he worshipped all women; but thereby he was never sullied." The infant Saviour is shown appearing to him, and also St. Thomas of Canterbury, in a work by Gueffier.

November 17th. " St. Hugh, Bishop, Confessor. (E. & R. K.) A.D. 1200. Born at Avalon, in Burgundy, St. Hugh became a Carthusian monk, and was sent to England to advance the order in that country, going to the monastery at Witham. Henry II was greatly attached to him, and he became the greatest of the many great bishops of Lincoln. His charity was unbounded, and to him art owes a great debt; under his influence Gothic architecture attained its great triumph, the Early English style developing in the glorious cathedral of the Fens. Many legends cluster around his life. Callot represents his dream of seven stars, which also appears in the sculpture of St. Mary's tower, Oxford. He is shown raising to life a man who had been executed. Van Assen, in his painting in the Munich gallery, shows the saint with a swan at his feet. A mitre, three flowers in his hand, a lantern, an angel protecting him from lightning are other emblems of the saint.

October 19th. " St. Elizabeth," Widow. (R. K.) A.D. 1231. The daughter of Andrew, King of Hungary, and wife of the landgrave, Lewis of Hesse, St. Elizabeth was a model of charity and patience. Her almsgiving was unbounded. Her husband ordered her not to bestow so much charity on the poor. Meeting her one day carrying in her apron some loaves, he asked her what she was bearing. She said that her apron contained flowers, and when he demanded to see them, she unfolded her apron, and the loaves had been changed to roses. Her

ST. CECILIA, BY RAPHAEL

charity and good works are often commemorated. Holbein painted her giving clothing to a crippled child, and other artists have loved to depict her benevolence. Sometimes she wears a double or triple crown or three crowns. There is a statue of the saint at Marbourg cathedral representing her crowned and holding a church. A basket of bread and a flagon of wine are also emblems of her charity. F. Angelico painted her with roses in her robe, and she sometimes appears holding a basket of the same flowers.

November 20th. " St. Edmund," King and Martyr. (E. & R. K.) A.D. 870. He was king of the East Saxons and was taken prisoner by the Danes, bound to a tree, scourged and shot with arrows. An arrow is his emblem, the instrument of his martyrdom, which he bears in his hand or offers to heaven. It is sometimes conjoined with a sceptre or a globe. On the Colney font he is represented bound to a tree and shot with arrows. Callot shows a wolf guarding his body, and Burgmaier represents him with a bear seated before him.

THE MARTYRDOM OF ST. ANDREW
BY MURILLO

November 22d. "St. Cecilia," Virgin and Martyr. (R. & E. K.) 220 A. D. This saint, the patron of musicians, was of noble Roman birth, and was betrothed to Valerian. On their wedding night she told him that she had a guardian angel who would protect her virginity. Valerian respected her confession, but demanding to see the angel he was directed to Pope Urban, who on account of the persecution was hiding in the catacombs. Urban bade him return to his house and there he heard divine music and saw a radiant angel beside his wife bearing two garlands of roses. Torture and death awaited the devout lovers. Valerian was beheaded, and Cecilia scalded in her bath. She survived this torture and suffered little hurt, but was subsequently beheaded. She has been a favourite subject with artists. Her love of music has supplied her usual emblem, organ pipes in her hand, as in Raphael's painting in the Bologna gallery, or a harp or violin. She has many other symbols, amongst which may be mentioned a crown, a wreath of roses in her hand or on her head, a palm, a sword, a sprig of almond leaves, white roses and lilies, three wounds in her neck. In the church dedicated to the saint at Rome she is seen reposing in her tomb, and Cimabue painted her seated with a palm and a book. In the catalogue of saints she appears being boiled in a cauldron, and Gueffier depicts her showing an angel to Valerian.

November 23d. "St. Clement I," Pope and Martyr. (R. & E. K.) A.D. 100. He was the companion of St. Paul, and the successor of St. Peter. Legends tell that he was banished to the marble quarries of Cherson in the Crimea, and there drowned in the sea, with an anchor tied to his neck, by order of the Emperor Trajan. He appears on many English roodscreens and ancient frescoes. His usual emblem is an anchor in his hand or at his feet, and he wears a mitre or tiara, and bears a triple cross. Callot represents him floating with an anchor tied to his neck.

November 24th. "St. John of the Cross," Confessor. (R. K.) A.D. 1591. This saint is associated with the holy Teresa, whose life has already been mentioned. He assisted her in reforming the Order of Mount Carmel. We see him in art attired in the habit of a Carmelite with a large cross in his hand. Sometimes he bears a picture of the Virgin Mary.

November 25th. "St. Catherine," Virgin and Martyr. (E. & R. K.) A.D. 290. This saint has been a favourite subject for artists. She was of Alexandria, and when only eighteen years of age she was so learned in the liberal arts that she was able to vanquish the sophistries of the philosophers. She was doomed to death, and her murderers wished to torture her by means of a wheel studded with sword-points, but by her prayers the wheel was broken, though finally she suffered death by the axe. The usual emblem is the instrument of her martyrdom, a wheel set with spikes. A sword, a palm, a book, are sometimes conjoined with the wheel. Bernardino Luini painted her crowned with white flowers, with the wheel broken, and a palm held by an angel. The broken wheel signifies triumph over the malice of her tormentors, as it was broken by her prayers. Perugino painted her espoused by the Saviour, and in a fresco at Milan she is shown carried by angels to Mount Sinai. Guido, in the Turin gallery, gives as her emblems a lamb and a palm.

November 26th. "St. Felix of Valois," Confessor. (R. K.) A.D. 1212. A white stag with a cross between his horns is often used as a symbol of St. Felix. A scapular with a cross upon his breast, given to him by the Blessed Trinity, or a red and blue cross on a scapular or a broken chain are some of his emblems.

November 27th. "St. Gregory Thaumaturgus." (R. K.) A.D. 270. This wonder-worker, called also St. Gregory of Neocæsarea, in Pontus, of which place he was bishop, had great power over evil spirits. He ordered demons to come and go from pagan shrines, and converted a pagan priest by this means. He saved the city from a flood by driving his staff into the course of the waters and praying that they might not pass it. His staff took root and budded and bore leaves. He and his converts were saved by miraculous power during the Decian persecution. In art he is represented driving devils out of a heathen temple, and by his emblems, an angel, a flowering staff, and a river.

November 30th. "St. Andrew," Apostle. (E. & R. K.) The first-called Apostle of our Lord is often mentioned in the Gospels. We see him as a fisherman on the Sea of Galilee, and called to be a fisher of men. He preached in Scythia, Cappadocia, and Bithynia. He is the patron saint of Russia, and is said to have founded a church at Constantinople, and to have died at Patras. The cross on which he suffered was shaped in the form of the letter X, although in some representations it is V shaped, as on the bronze gate of St. Paul's Church, Rome. He hailed the cross with the words, "All hail, cross, which art consecrated by the Body of Jesus Christ, and wert adorned with His members as with pearls. . . . Take me hence and restore me to my Master." His usual emblem is the cross saltire, which he leans upon, or holds in his hand. Murillo's painting of the saint's martyrdom is his masterpiece.

THE CATHEDRAL, BOURGES
DOOR OF SACRISTY

EDITORIAL

THE vestments of the altar, and of the clergy in their sacerdotal aspect, have from the earliest times been recognised as offering a field for the exercise of the spirit of fine art quite equal in importance to any others afforded by the Visible Church. So they have always remained in the Roman Communion, and only the errors and revolutions of the Reformation could have nullified them in the Anglican Communion and in the consequent Protestant bodies. The humours of time have brought strange compensations. With Rome, where no break occurred and no denial of principle, the essential and even pre-eminent quality of artistic sufficiency has been submerged, until her modern vestments, tortured into ugly shapes, made of harsh fabrics dyed with aniline pigments, embroidered in the cheapest and most tawdry fashion, have become the very antithesis of beauty and of art, while on the other hand England, which for four hundred years refused the very name of sacerdotal vestment and only retained that of the cope in a legal and antiquarian way, is now demanding and obtaining copes and mitres, chasubles, dalmatics, and maniples, altar frontals, dossals, and banners that in their beauty of form and colour and the richness of their embroidery and jewelling, match well with the wonderful works of art out of mediævalism that, through bribery, poverty, and theft, have come to enrich our museums of art and our private collections of wealthy amateurs. For modern examples of the vestiary art, we must go, not to Paris or Madrid or Rome or Vienna, but to London, or rather to England, for good vestments are now being made in numberless houses of religious scattered all over the country.

Of course in this the art of vestment making does not stand alone. Christian art of all kinds perished in Catholic as well as in Protestant countries, but the revival is thus far primarily at the hands of a nation and a Church that for generations and with a sad perversity persisted in the belief that they were Protestant to the most exclusive degree, and as England leads in the re-creation of Christian architecture, painting, sculpture, stained glass, and industrial arts, so does she in this other and allied art of vestment making. Thus far, the demand in the Anglican Church is, of course, limited, but the field is widening daily, and we are within measurable distance of the time when every loyal and decent church must possess such store of frontals, chasubles, dalmatics, and copes as we find in the pitiful lists of the "reforming" destroyers who ruthlessly annihilated works of art that now would be well worth their weight in gold. The use of proper vestments is merely a matter of logic, decency, good manners, and æsthetic appreciation. They are, of course, inseparable from loyalty to the Catholic faith, but granting this they follow of immediate necessity, a fact that will be recognised as soon as prejudice and superstition yield to clearer methods of thought.

This being so, it may be questioned whether the time has not come for more consistent methods of development. There is a powerful enemy to be fought, the commercial organizations that, finding the field vacant, have entered in and taken possession of a fair heritage disdained by its rightful heirs. Purveyors of unimaginable atrocities in France and Germany and Austria, providing at small cost hideous substitutes for a noble art, have " built up a trade " that can only be considered as disgraceful. *Faut de mieux* the priesthood of the Roman Church accepts these things, but with no real satisfaction: they serve, and that is all. One of the chief objects of this magazine is to indicate to those who desire good art in the service of God, where beautiful and genuine articles may be obtained, without recourse to the

ugly substitutes offered by purely commercial concerns. In no single category of all the domain of art is there a more crying need than in just this of ecclesiastical vestments, and if work that is good enough is offered at a just price and in adequate amounts, the battle against commercialism will be won.

As we have said above, there seems to be a need for rather more concerted action in this particular direction. Much most admirable work is done now, but sporadically, and generally in the convents of the Anglican Church or under their immediate direction. The results vary in accordance with the ability and good taste of the sister in charge, or the designer on whom she relies for assistance. Histories, text books, theoretical essays towards the upbuilding of this great art are sadly lacking, and illustrations of the great works of the past are not easily to be obtained. Of course our own national store of splendid vestments, which at the time of the Dissolution was not to be matched elsewhere in the world, has almost utterly disappeared, having been burned for its bullion, tattered for its jewels, and thriftily turned by impropriators and thieves into chair coverings and bedspreads. Only a few fragments remain, in South Kensington or in private collections, and therefore good models are rare and difficult of access. At present we have barely advanced farther than the first stages of the restoration, and the work done is personal, individual, and therefore, good as it is, lacking in soundness of principle and continuity of tradition.

There is no form of art in which women have achieved greater triumphs, none which to-day offers a more fascinating field. The demand for ecclesiastical embroidery and needlework is constant and steadily increasing, and the art itself offers great opportunities, not only to skilled and brilliant designers, but to the untrained hand — under proper direction. Is there not here an opportunity for the founding of a school of church needlework, under strict religious direction, guided by designers of ability in ecclesiastical art, that might offer to women desirous of earning a livelihood, yet shrinking from matching men in their own fields of masculine labour, an opportunity for gentle and beautiful industry that would at the least be welcome?

At all events, whether such a school is possible or not, there is nothing to prevent some kind of alliance between the many now dissociated workers; conferences, the determining of lines of development, the formulating of basic principles, comparison and criticism, the holding of public exhibitions, the placing of the claims of the true producers of Christian vestments before those who need this handiwork, even though now they accept the base products of the factory and the shop. A National Guild of Church Needleworkers would do much towards advancing a branch of art that is worthy of all consideration and honour.

INTERIOR OF CHRIST CHURCH, WEST HAVEN, CONNECTICUT

CHRONICLE AND COMMENT

A curious experiment has been made by the rector of Elsdon-cum-Otterburn, a moorland parish in Northumberland. He and his parishioners have constructed an organ for his parish church, nearly all the pipes being made of brown paper. It is said to be a complete success, and was recently dedicated. It is a wonderful triumph that a parson and his people should be able to construct an instrument so elaborate and delicate as an organ with about five hundred pipes. No effort could be better for interesting the people in the work of the church, and for binding parsons and parishioners together in a common labour for the benefit of the church. The men were principally miners, stone quarrymen, and shepherds, but the intellects of our northern folk are keen. They are sharp, clever, and quickwitted, and took kindly to the work. The Elsdon organ shows what can be done by the united efforts of the people in a village, and their organ with its paper pipes will be far dearer to them than any instrument manufactured by some great firm of organ builders, however perfect it may be in tone and construction.

The process of restoring York Minster, which has for many years been in progress, has now reached the parapet of the great central tower. The glass in the celebrated Five Sisters' Window had hitherto been protected by thick sheets of rough green glass. This is now removed, of course, with the effect of immensely enhancing the brilliancy of the old stained glass. The whole subject of adequate window protection is difficult and complicated. The remedial measures adopted are apt to bring fresh dangers. But ancient glass such as that of York becomes by age very thin and delicate. To leave it unprotected from its greatest enemies, storms and boys, is highly perilous. However, the authorities at York may be trusted to do the best possible.

In the decoration of the Chapel of SS. Gregory and Augustine in the new Cathedral of Westminster, which Messrs. Clayton and Bell, of London, have now completed, some unusual methods have been introduced in connection with the mosaic-work. The chapel, which is oblong on plan, is covered by a barrel vault and is lighted only from one side; and the vault and the upper part of the walls are covered with mosaic, while the lower parts are revetted with slabs of alabaster and marble. The arched roof is decorated with a ground of gold mosaic along the lower portions of which are arranged, three on a side, the six great Anglo-Saxon saints, Oswald, Bede, Edmund, Wilfrid, Benedict (Biscop) and Cuthbert. On the walls the pictorial mosaic is confined to the altar end of the chapel and embraces two great pictures, one over the arched recess in which the altar is placed, and the other filling up the tympanum of the recess itself. The upper picture represents St. Gregory giving his commission to St. Augustine, and the lower one shows the reception of St. Augustine by Ethelbert, King of Kent, and his Christian Queen Bertha, in their palace at Richborough. All these pictures are executed in glass mosaic, but in a somewhat novel manner, although practically it is only a revival of the most ancient methods. Instead of the tessera being set face downwards on the cartoon before being again reversed in sections and permanently attached to the ground, as is the usual modern practice, the operator has, in this case, worked from the front, fixing the tessera directly on their bedding in the position they have to occupy. The result of this method is that the finished face is not too smooth, as in ordinary Italian glass mosaic, and a more satisfactory result is obtained.

Below these pictures, and forming a reredos to the altar, are a series of full-length figures in panels, the centre of which contains SS. Gregory and Augustine, and on either side are St. Augustine's companions in his mission, SS. Paulinus, Justus, Laurentius, and Mellitus. These are all painted on tiles of a special manufacture prepared for the purpose by Messrs. Powell, of Whitefriars, the glass makers, which are cut out to the shapes of the various portions of the painting and set together with fine cement joints, not unlike the treatment of stained glass, substituting the cement for the lead. This process permits the face of the painting to be finished without the unpleasant glaze of a varnished surface, and produces an effect more like that of fresco, but is of a more durable character. This process has been named "Opus Sectile" from its resemblance to the ancient Roman work of that name, which consisted of marble slabs of various colours shaped out and shaded with incised lines filled in with mastic, of which the celebrated "Tiger and calf" from the house of Junius Bassus in Rome is the most famous example. The effect of this gorgeous mosaic decoration combined with the rich colour of the marbles and alabaster, which are, of course, from the designs of the architect, the late John T. Bentley, in the subdued light of the chapel is satisfactory in the extreme.

Messrs. Morris and Company, of the Morton Abbey Works, Surrey, are at the present time engaged in filling in with stained glass an important series of windows in the Parish Church of Macclesfield, Cheshire, which for a long time remained undiscovered having been until recently blocked up by some incongruous monuments. These windows are in what is known as the "Savage Chapel," built by Thomas Savage, who having been previously Bishop of Rochester and of London, was archbishop of York from 1501 to 1508. He was interred in York minster but, as provided by his will, his heart was buried in his chapel at Macclesfield. There are three windows which are now being reglazed. In the central one, which is of five lights, is portrayed the subject of the Ascension, the upper half of the window containing the figures of our Lord and the attendant angels on either side clothed in white robes, with a rich ruby background, and standing on a firmament of deep blue. Beneath these, and occupying the lower half of the window, stand the upward-gazing disciples in robes of various tints. In the side windows, which are each of two lights, are placed figures of local saints or other persons connected with the diocese, such as St. Chad, St. Werburgh, and Archbishop Savage; beneath these are various armoured bearings, and the background of this side window is of a silvery grisaille. The rich colours of the backgrounds contrasted with the white robes of the angels, together with the silvery sheen of the grisaille, promise to produce a most jewelly effect.

The same firm has recently produced, from the designs of the late Sir Edward Burne-Jones, the glass for a three-light window for Hawarden Parish Church. The subject is exceedingly simple, and consists of a crucifixion with our Lord upon the cross, designed as the tree of life, occupying the centre light, and the side lights, into which the arms of the cross extend, containing the figures of the Blessed Virgin and St. John clad in blue and red robes respectively; while the traceried head of the window is filled in with

ST. JOHN'S CHURCH, CAMBRIDGE MASSACHUSETTS. MAGINNIS, WALSH & SULLIVAN, ARCHITECTS

angels on a ruby background. Another window for the same church is also being prepared from the designs of Burne-Jones, which has its two lights filled in with two beautiful figures of musical angels bearing palms in their right hands and in their left, the one a viol and the other a zither; and the background is of a grisaille character.

Englishmen owe much to such associations as the Society for the Protection of Ancient Buildings in their efforts to preserve our cathedrals and parish churches from the hands of the iconoclast and "restorer." A committee of experts has recently been sent by this society to examine a report on the new work which has been done on the west front of this cathedral. The report is a wholesale condemnation of what has been done, chiefly to the canopies of the statues. They say:

"We could discover no reason for these renewals on the ground of their being necessary for the stability of the fabric. As to the explanation that these renewals are records of the ancient work, and desirable on that account, we cannot see that they constitute any such record. The ancient canopies were of the finest white stone, admirably sculptured, and with expressions of delicacy and finish that claim for the work the highest place in mediæval mason craft. But the renewals are carved in a coarse stone, mechanically executed, and with details ill conceived and coarsely rendered.

On the other hand the sculpture has been left in a deplorable condition; the statues are fastened up with bits of bent copper wire, and the whole front is thickly encrusted with dirt that hangs in flakes and festoons upon it. It ought to be washed. The ancient sculpture is shown by the pieces of old work in the cloister much more nearly than by the clumsy copies that have been substituted. These latter should be removed out of the front, and the old pieces returned to it. We condemn these additions to the sculpture screen as incompetent work, carried out under incompetent advice. Bit by bit the ancient art of this famous English cathedral church is being obliterated." Amongst those who have signed this emphatic condemnation are Sir W. B. Richmond and Messrs. Philip Norman, W. H. St. John Hope, and E. S. Prior.

Dr. Gasquet has recently discovered a valuable ancient English Psalter in the library of Mr. Turville Petre, of Bosworth Hall, Leicestershire. It is believed to date back to 970 A.D. and bears traces of Glastonbury authorship. Archbishop Cranmer got possession of it at the Reformation and wrote his name in the book. It also bears the names of the Earl of Arundel and Lord Lumley. The volume is in its original binding and consists of two hundred and seventy-four pages in oak boards. The pages reveal the beautiful workmanship and artistic taste of the tenth-century scribe. No gold is used in the initial letters, but subdued tints of blue and brown. It contains a calendar, ninety-one folios devoted to the Latin, eight folios to the canticles used at Lauds with the Psalms in the liturgical office. A short litany appears on folio one hundred, written at a later period. Then follow one hundred and one hymns, and an unfinished sketch of our Lord in majesty. There is much else of extraordinary interest in the volume. It is expected that the British Museum will acquire it.

The old churches of East Anglia are famed for their lovely old oak-work, much of which belongs to the decorated fourteenth-century period, but still more to the Perpendicular. The illustration we give of the celebrated so-called "Spring Pew" at Lavenham is, however, rather later. It dates from 1523 and the two screens that form lines of demarcation upon its south and western sides are admittedly not only the most exquisite examples of mediæval oak-work in the County of Suffolk, but anywhere else in Great Britain. Of course, although known in these days as the Spring Pew, it is not a "Pue" at all, but a chapel. Thomas Spring was a Lavenham woollen merchant, one of great wealth, and a pious man into the bargain. Lavenham Parish Church, dedicated to the joint honour of SS. Peter and Paul, was reared in the latter part of the fifteenth century largely at Mr. Spring's expense. When he died he bequeathed his "body to be buried in the church of Lavenh'm before the awter of Sainte Kateryn where I will have be made a Tombe with parcloses thereabout at the discretion of myn executors." The "tombe" has disappeared and so has the "awter," but the parcloses remain and are a marvel and a delight, though vandalist hands have sadly mutilated them. Although generally speaking these screens are in conception of the fifteenth-century type, the lovely detail upon them suggests a strong element of the Renaissance. The fact is, the handicraftsmen who made them at Lavenham were Flemish. These experts had been brought over from Holland to carve the lovely woodwork at King's College Chapel, Cambridge, and their presence in this country was afterwards utilised by employing them at Lavenham with the result that there

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they excelled themselves. In the tower panels, as may be seen in one of the illustrations, are some round holes which some experts assume were used for confessional purposes, the penitents whispering their shortcomings through them to the attentive ear of a cleric within. But it is more than likely that they were really made so that attendants or others crowded out of this private chapel might through them, when kneeling on the floor of the north aisle, be able to witness the elevation of the Host upon the altar, which was situated at the other end of the chapel immediately opposite to these holes.

Early in the present year Mr. Francis J. E. Spring, of Madras, a direct descendant of the good old Thomas Spring, visited Europe and the home of his ancestors. In company with the rector, the Rev. Canon Scott, a nephew of the late Sir George Gilbert Scott, the great Gothic architect of the nineteenth century, he viewed with dismay what ravages the tooth of time and still the vandalistic hand of the iconoclast had wrought on the beautiful work that artistic skill had so long ago reared to the memory of his distinguished forbear. The result was, that being himself a rich man, he resolved, regardless of the cost, to have the whole property restored, as far as such was possible. Mr. Temple Moore, a London architect, was consulted and by his direction the delicate taste of renovation was placed in the hands of Mr. Harry Hems and his sons, the ecclesiastical sculptors of Exeter, and it is now anticipated that they will complete the restoration by next Christmas tide.

Amongst other rules carried out by this busy family of artificers in recent years perhaps the most important was the restoration of the famous high altar screen of the Abbey, now Cathedral, church of St. Albans. There they filled the long vacant niches, nearly a hundred in number, with statues and carved in the centre thereof the largest and perhaps the most striking figure of the crucified Christ in existence in all England.

The restoration works at Winchester have brought to light about fifty fragments of the finest Early English carving in polished Purbeck marble. The interest of the find would be increased if it should turn out that these are portions of the shrine of St. Swithin. This would make the fifth discovery of the kind within recent years. The shrines of St. Alban and St. Amphibalus were the first to be recovered. Next that of St. Birinus came to light at Dorchester Abbey, near Oxford, its several portions being found embedded in a wall. Then followed the restoration of the shrine of St. Frideswide at Christ Church, Oxford, the fragments of which were discovered at the bottom of a well in one of the canon's gardens.

At two other cathedrals restorative work is recorded. At Manchester the beautiful and well-preserved brass, with a figure and inscription commemorative of Warden Huntington, who died in 1458, has been rescued from the darkness of the crypt, and reset in a new slab of Irish fossil, the whole being placed in the choir presbytery, near the altar steps. The original Purbeck slab, being badly broken, has been carefully repaired, and occupies its former place in the crypt. Corresponding to the memorial of the first warden is now placed a similar one in memory of the late dean, Dr. Maclure. St. Alban's Cathedral is to have its north aisle stone vaulted, in substitution for its present timber roof.

Thaxted Church is one of the finest in eastern England, and for some years it has been undergoing necessary restoration. The south porch and west end have been restored, and the fine ring of bells rehung. The east end has been repaired, and an oak reredos of fifteenth century carving added. The east window, by the late Mr. C. E. Kempe, has been erected, and the east window in the chapel of St. Thomas of Canterbury is by the same artist, having been executed just before his death. The organ has just been restored: more than one hundred and twenty years ago it was erected in Bedford Street Chapel, and was conveyed to Thaxted long since. We have not seen this noble church since it left the hands of the restorers, and hope they have not dealt too drastically with it.

Church wardens and incumbents are often extremely careless about the insurance of the sacred buildings committed to their care. The amount for which they insure their churches is frequently a very small proportion of that which it would cost to rebuild or restore in case a fire should occur. Selby is an example of this. In that case the income of the benefice is small, and the town is not rich; and it would be well if the cost of the insurance of such mighty fanes could be borne by some general church fund, by the ecclesiastical commissioners, Queen Anne's bounty, or by diocesan grants. The dean and chapter of Truro Cathedral have set a good example by deciding to increase the insurance of the building from seventy thousand to one hundred thousand pounds on account of the proximity of a large number of houses and other buildings which expose the cathedral to great risks in case of fire.

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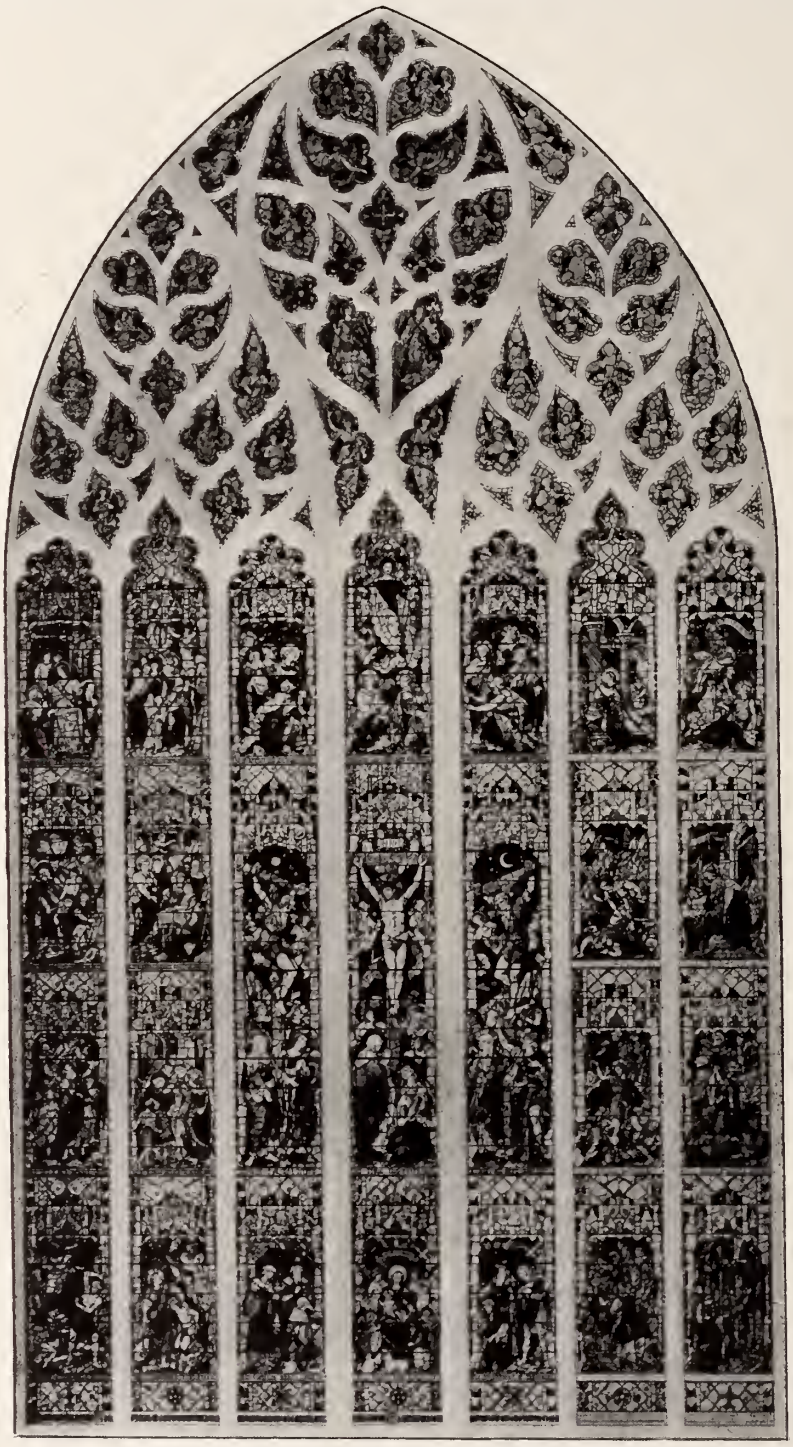

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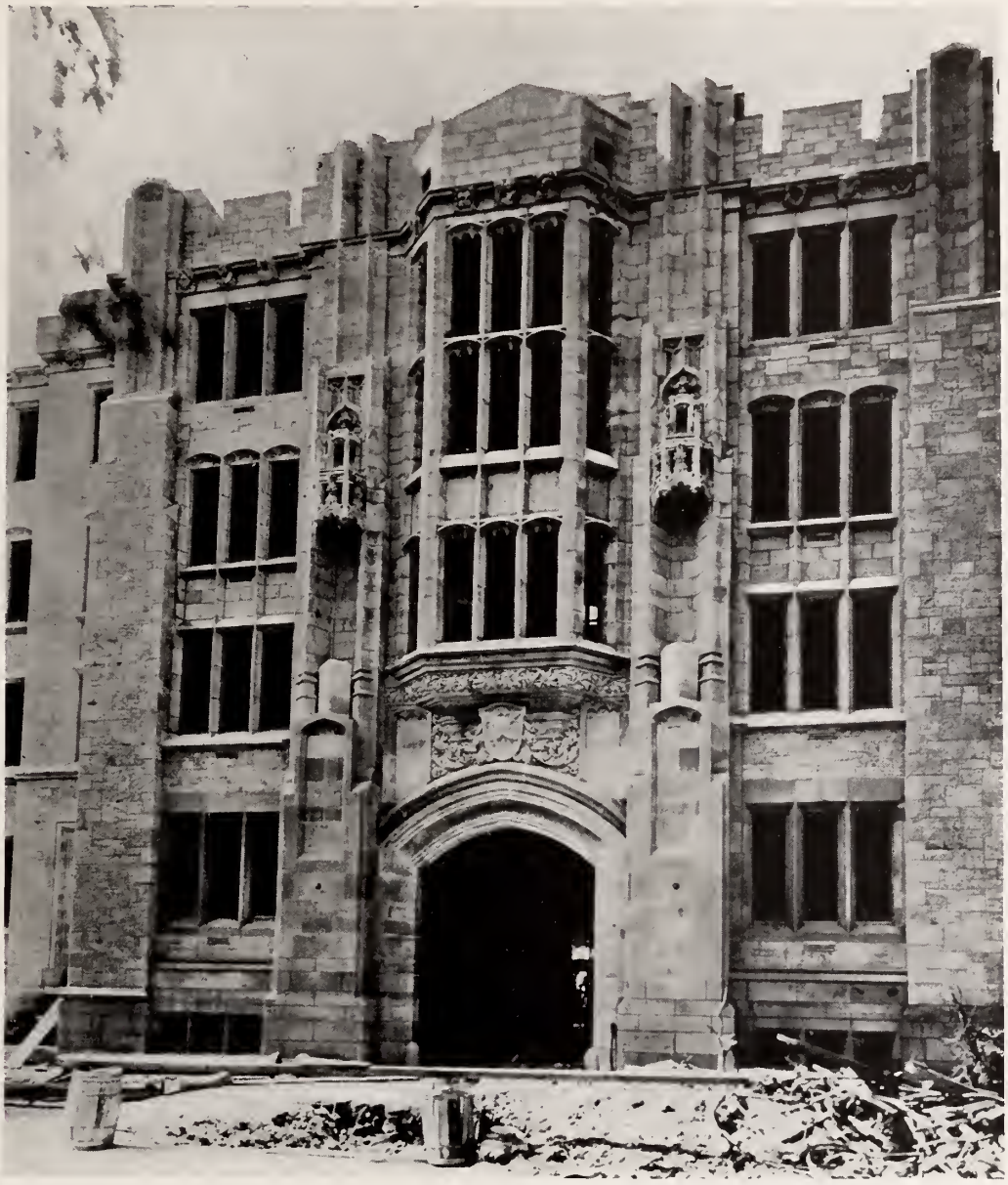

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EDITED BY RALPH ADAMS CRAM, F.A.I.A., F.R.G.S.
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VERNACULAR GOTHIC ARCHITECTURE IN IRELAND

By Arthur C. Champneys

WITH ILLUSTRATIONS FROM PHOTOGRAPHS BY THE AUTHOR

THERE has been in Ireland a decided though not universal tendency, first, to assign a very large measure of independence to the Romanesque work there, and then, when the last years of the twelfth century are reached, practically to terminate the history of Irish architecture, treating its later achievements as little more than copies of foreign art and hardly worthy of special attention. A careful study of Irish ecclesiastical buildings and a comparison of these with English churches have convinced me that both these views are exaggerated — that, while Irish Romanesque has distinct characteristics of its own, it is very far from being independent of the Norman style, and, on the other hand, that the Gothic architecture of Ireland in some of its earlier examples assumes a distinctly Irish character, and that in the fifteenth and early sixteenth centuries it can claim to have become an eclectic national style. Just as there have been in comparatively recent times many colonies of various kinds established successively in Ireland, the descendants from which, if they have not become quite like pure Irishmen, have at all events changed greatly from the characteristics of their ancestors, so Gothic modes of planning, building, and decoration have in Ireland assumed distinctive forms, even though the force of successive waves of influence from outside has tended to check this development. It would be interesting, though perhaps unprofitable, to speculate as to what Irish architecture might have become if all connection with the world outside, and more particularly with England, had been cut off soon after 1200 A.D., or again rather more than a century later, or about 1400 A.D. But we had better come back to facts.

The germ of Gothic architecture seems to have been introduced into Ireland with the rebuilding of Christchurch Cathedral, Dublin, begun not long after 1170, by Richard de Clare, Earl of Pembroke (commonly known as "Strongbow"), and by Robert FitzStephen and Raymond le Gros, Geraldines from St. David's; they were urged to it by St. Laurence O'Toole. In the succeeding years the choir and transepts were built by English workmen, who, as was natural, almost certainly came from Pembrokeshire and its neighbourhood, where, in the main, architectural ideas derived from Somersetshire prevailed. The architectural parentage of the nave, built about 1230, is very similar. The intercourse between England and Ireland was also very largely carried on through

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CAPITALS AT ENTRANCE TO SOUTH TRANSEPT CHAPEL, CORCOMROE ABBEY

Bristol, and the influence of Somersetshire and Pembrokeshire—largely through Christchurch — upon the Transitional and Early Gothic architecture of Ireland is in various ways unmistakably marked. In the Dublin Cathedral careful examination tends wholly to eliminate any Irish influence on the building down to this time — though the western-most bay of the nave, which was being built about 1235, seems to show signs of the native working out of Gothic ideas.

Similarly English are some other Transitional buildings in Ireland: for instance, the Cathedral at Newton Trim, founded in 1206, by Simon de Rochfort. But other churches show a markedly vernacular character colouring their Transitional architecture; good instances of this are afforded by the Cistercian churches of Boyle, Abbey Knockmoy, and Corcomroe, and by Ballintober Abbey, built about and shortly after 1200 A.D. A quite unmistakable sign of Irish work is given at Corcomroe by the doorway leading from the dormitory into the south transept, the sides of which are very markedly inclined, as in Irish Romanesque and earlier buildings. Irish, too, is the horizontal entablature there (or perhaps rather the imposts) in place of capitals — supported by shafts below — from which the round side arches of the crossing rise. Irish are also the " antæ " at Boyle — the pilasters prolonging the side walls of the nave to the west — though these are cut into pear-shaped mouldings at the corners. The plan of the three abbeys (that of Ballintober is very similar, though this was a house of Austin Canons) is the regular Cistercian one — a short chancel, the monks' church extending beyond the western end of the crossing and then stopped by a wall or a screen, aisles and transepts built off, and one or two chapels east of each transept, cut off at the side or sides by party walls. But the combination of high round arches at the north and south (and at Boyle also

EAST WINDOWS
BALLINTOBER ABBEY

BOYLE ABBEY
FROM THE WEST

BOYLE ABBEY, LOOKING
SOUTHEAST FROM NAVE

CAPITALS IN NAVE, BOYLE ABBEY

at the west) of the crossing with a pointed chancel arch is an unusual and effective arrangement. Many of the twelfth century chancels in Ireland had had a room over them according to the old Irish plan,* and at Corcomroe, Abbey Knockmoy, and Ballintober this feature was retained. Partly, no doubt, in consequence of this, the east end of these three churches takes the same shape — three windows below, just above the altar; a single window above these under the vault; and a fifth under the gable, lighting the croft. These windows may be roundheaded, as at Ballintober, or lancets, as at Corcomroe, or the three in a row may be of the former and the upper windows of the latter kind, as at Abbey Knockmoy. Many Irish churches of the twelfth century had corners terminating in a shaft (which, as a rule, forms the corner, and is not inserted in it, as in English examples); at the eastern corners of Corcomroe Abbey Church this feature appears, perhaps for the last time, in a highly elaborated form. Each shaft springs from a triple plinth as its base, and some distance up dies into the wall in a point; further up it starts again as a pear-shaped moulding rising out of a piece of ornament which rests upon a string-course, and it carries another string-course near the top of the building.†

Carving was forbidden to the Cistercian Order, but this direction was interpreted with various degrees of liberality. In England they allowed themselves as a rule, in their earlier days, at least simple carving, such as scallops and the "waterleaf"; in Ireland they seem at the corresponding period to have observed the rule more or less strictly in some parts of the building and forgotten it in others. At Corcomroe

* This also sometimes occurs in England at this period.

† The churchyard has risen, cutting off the view of the lower part of this except to one standing close by and looking down into the ditch. For this reason no adequate photograph can be taken of this interesting feature.

WEST END OF
BOYLE ABBEY

EAST WINDOWS, ABBEY KNOCKMOY

and at Abbey Knockmoy there is a considerable amount of carving in the eastern part of the church, while the nave is exceedingly plain, the arches resting upon great oblong piers or pieces of interrupted wall, though at Abbey Knockmoy there is on one of these a good piece of "gate-pattern" ornament just below a moulded impost or abacus. Since, as has been said above, the openings in the arcade were, in Cistercian churches, stopped up with a wall of considerable height, such simplicity seems really more practical and sensible than to build a more or less ornamental arcade and then to destroy the effect of it. Boyle is an exception; there the nave is more highly ornamented than the chancel and transepts.* As regards the style of the carving, the acanthus (or what is generally supposed to be an imitation of this) comes in, probably for the first time, as a motive in Ireland, but the carving has a character of its own; ornament of this kind terminates the vaulting-shafts at Abbey Knockmoy and Corcomroe; such shafts are very frequently more or less pointed; those at Abbey Knockmoy have a curiously classical appearance. At Boyle quaint human figures and animals form the ornament of some of the capitals. At Corcomroe there are excellent bell-shaped flowers, strongly undercut, as well as most elaborate ornamentation of the arch which led into the north transept chapel. In the chapel corresponding on the south two capitals have bear heads, the hair of which is decoratively treated, as it is in earlier Irish work. A good variety of the scalloped capital, with a bit of conventional foliage in the opening of the scallop, occurs at Boyle and Abbey Knockmoy.

A curious feature of the decoration is its irregularity. Thus on the outside of Abbey Knockmoy in the row of three windows at

* A part of the nave at Boyle is undistinguishable from English or Norman Romanesque, in striking contrast to the parts mentioned in the text.

NAVE, ABBEY
KNOCKMOY

EAST END OF
ARDFERT CATHEDRAL

EAST WINDOW
KILFENORA CATHEDRAL

CAPITALS AT WEST END OF CASHEL CATHEDRAL

the east end that in the middle has the hood-mould over it ornamented with a sort of acanthus carving starting from well-carved human heads, to the south there is a somewhat different foliage pattern, and to the north a series of spirals. In a similar position at Ballintober Abbey the head of the window to the south has mouldings with the nailhead ornament in a hollow; that in the middle has double chevron, greatly undercut; above the northern window is flat chevron, with small subordinate ornamentation on it. This freedom as to the treatment of corresponding parts of buildings is, and remains, a sort of principle in Irish architecture. It is well illustrated by the contrast of the two capitals in the east windows of the Cathedral at Kilfenora, and by the change in the pattern of the simple panelling in the Cathedral of Ardmore.

Transitional work goes on later in Ireland than in England. But as the thirteenth century advanced the style prevailing in England took full possession of Ireland as well. Kilkenny Cathedral, begun early in the thirteenth century by a bishop from England, illustrates the progress of the change, having distinctly Transitional features in its eastern limb (this was usually the first part of a church to be built) while its nave is fully developed Early Gothic. That England was, as would be expected, the source from which the style came into Ireland is shown by the round abacus, this testimony being also confirmed by many other signs. But there is, for all that, something special about most Irish churches of this period. They have, for instance, few buttresses; these seem to be used only where they are absolutely required. Thus Hore Abbey (near Cashel) has strong and elaborate buttresses at its eastern corners, but the nature of the ground probably made this necessary. In general they are apt to be conspicuous by their absence, to an eye accustomed to English buildings. One reason for their

CAPITALS OF CHANCEL
ABBEY KNOCKMOY

VAULTING-SHAFT IN CHANCEL
ABBEY KNOCKMOY

CHANCEL OF CASHEL CATHEDRAL
FROM THE CROSSING

NORTH TRANSEPT
CASHEL CATHEDRAL

HORE ABBEY, VIEW ACROSS EASTERN BAY OF NAVE

omission is that the roofs were now almost wholly of wood, and timber roofing does not call for buttresses (or very thick walls) at all events to the same extent as groined vaulting does to resist its thrust. As regards the design of the churches, many have a most effective type of chancel, with high lancet windows; these, with their splays, occupy nearly the whole wall on one or both sides of the chancel, which at Ardfert Cathedral and the Franciscan Abbey* near it is one storied; though in Cashel Cathedral small clerestory windows (of a most unusual design inside, while on the outside they open as quatrefoils) are inserted between the crowns of the arches. The one-storied plan is made possible by the general absence in Ireland of chancel aisles, or at all events, of any reaching to the east end. The same idea, making the fullest use of the lancet for giving light, is shown in the similar treatment of the eastern wall, which is occupied almost up to the roof and from north to south wall in Ardfert Cathedral by three windows, in Ardfert Abbey and at Ennis by five, and in the Franciscan Abbey at Kilkenny by seven windows; thus at least as much light — or as large a field for stained glass — was supplied as if the wall had been pierced above lights kept lower, and plate tracery introduced.

The naves of these churches are, as in the previous period, often exceedingly plain; this should probably be attributed partly to the comparative poverty of Ireland, partly to the Cistercian tradition and the influence of its example. Hore Abbey, a Cistercian church, built about 1272, shows simplicity carried to extreme limits, but the nave of Ardfert Cathedral — or at least its western part — is only a little less plain. Disregard of symmetry or regularity is common, as in the Transitional period. In Cashel Cathedral the clustered columns at the corners of the crossing are in no two cases quite alike. In the Dominican (or "Black") Abbey at Kilkenny the south transept — at first built in the Early Gothic style — is longer than the nave.

A habitable room over the chancel was quite inconsistent with the high lancet windows; but the combination of church and habitation is carried out at Cashel by building on a great square tower to the west end of the cathedral, the whole church and the Round Tower (which, as well as Cormac's Chapel, was connected with it) being linked together by passages in the

ST. DOULOUGH'S: ROOM UNDER STONE ROOF

* Friaries are commonly called "Abbeys" in Ireland.

THE ROCK OF CASHEL FROM THE SOUTHEAST

TOWER OF FRANCISCAN ABBEY, KILKENNY

ST. DOULOUGH'S
FROM THE WEST

ST. DOULOUGH'S
FROM THE EAST

CAPITALS WITH ACANTHUS CARVINGS
BOYLE ABBEY

walls as a part of the fortress. Kildare Cathedral too is fortified. Its walls are, so to speak, double; between the windows the two layers are joined, and make flat buttresses; but the outer part is carried over the lancets in the form of arches, a slit being left above the window so that molten lead might be poured or arrows shot down if an enemy was trying to enter the church: there is a communication by steps over the gables. A curious instance of a complete return to the old Irish plan combining church and living-rooms under a stone roof (as in "St. Columba's House," at Kells) is afforded by St. Doulough's, near Dublin — a very sufficient dwelling for an anchorite, with two chapels on the ground floor; this is mainly Early Gothic work.*

Of foliage belonging to this period there is a considerable amount at Christchurch and Cashel Cathedrals, that in the former church being wholly English. At Cashel some of it has more of a vernacular character; it is strong, but rather shallow and stiff, where it is executed in limestone; that by the windows is in sandstone and less distinctive. Some of the capitals have bands of rope moulding, bead, and nail-head; these, particularly the two former, were now out of date in England. At the east end of Ardfert Cathedral, of two corresponding capitals one has its upper part covered with interlaced work, the other has a band of flowers. There is a door in Cashel Cathedral with elaborate mouldings founded on the billet, and the head of an aumbry or piscina in Kilkenny Cathedral seems to reproduce the old step pattern, and to be prophetic of the Irish battlement.

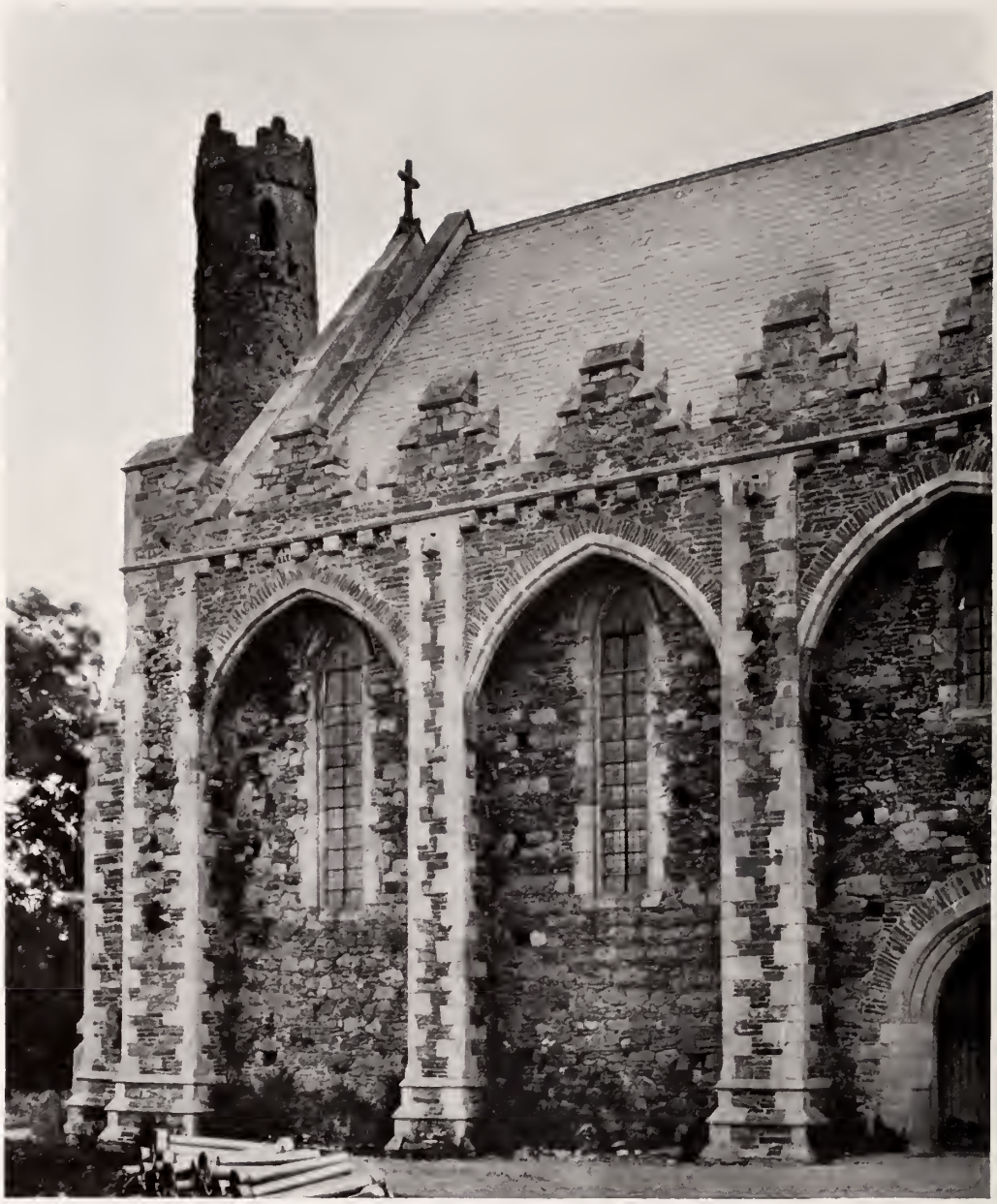
In Ireland architecture, which if it were found in England we should have to assign to no very late date in the thirteenth century, lasted well into the fourteenth; for instance, the sevenfold lancet window

PISCINA, KILKENNY CATHEDRAL

* To this a church has been built on at the side.

ARDFERT CATHEDRAL: CHANCEL AND ENTRANCE TO TRANSEPT

ARDMORE CATHEDRAL, FROM THE EAST



NAVE OF KILDARE CATHEDRAL
AND ROUND TOWER, WITH LATE
BATTLEMENTS

DOORWAY WITH THIRTEENTH CENTURY BILLET, CASHEL CATHEDRAL

NORTHEAST CORNER OF CROSSING AND ARCH OF NORTH TRANSEPT CHAPEL, CORCOMROE ABBEY

in the Franciscan Abbey at Kilkenny was built about 1321. But, owing to the invasion of Edward Bruce, the disturbance and anarchy which followed it, and to the Black Death, the fourteenth century was in Ireland not a great time for building. Few new monasteries were founded then, and there was little reconstruction in the older establishments. The Black Abbey at Kilkenny did indeed transform its great transept into a Middle Gothic or Decorated building, and added an aisle to it on the west. We find a certain number of windows with geometrical tracery, as at Fethard Abbey (County Tipperary); in the east wall of Jerpoint Abbey, a window of this kind, edged with ball-flower, replaced the Romanesque set of windows; there is a good window of the same class on Iniscleraun, an island in Lough Ree; reticulated windows occur in Callan Parish Church and Ennis Abbey. This list is of course not exhaustive. The tower of the Franciscan Abbey at Kilkenny, which shows a near approach to one type of Irish tower common in the fifteenth century, has Decorated windows; it was built about 1347. But on the whole Decorated architecture of the fourteenth century is not very largely represented in Ireland, and where it occurs there is seldom anything that is strikingly vernacular about it. The same could not be said of the style which succeeded it. But this subject deserves fuller treatment, which will be given it in an early issue of this magazine.

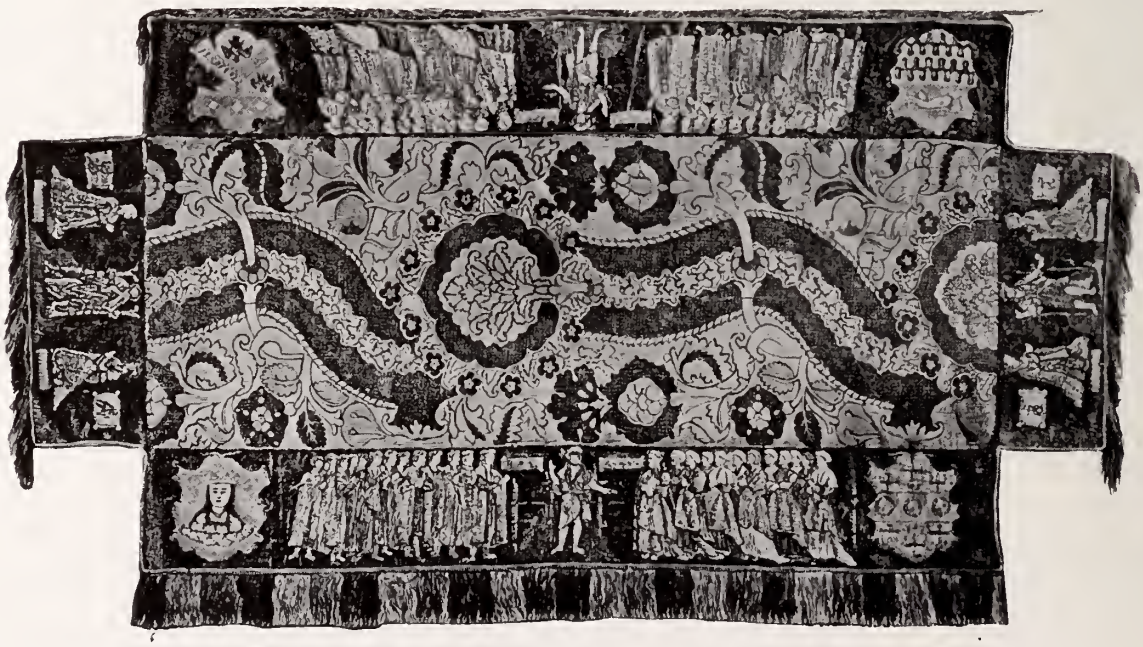
MONASTIC BUILDINGS, INISCLERAUN

THE PLACE OF NEEDLEWORK IN CHRISTIAN ART

By Esther Mary Sturgis

IN these days of the twentieth century, when every conceivable profession from law to the " ministry " is open to women, it is difficult to realise how restricted their lives were in past centuries, and what a vast change has taken place within the last hundred years. Indeed it is almost within the memory of some of us that if a woman wrote a book she placed herself upon a most deplored pedestal of pub icity, while a poetess was regarded askance, and the mind of the most " advanced " woman probably never even conceived the thought of embracing the study of medicine as a profession. Ill-educated, with few books to read, and except in a few noteworthy instances, no outside interests; painting, music, and literature closed to them, women were left with but one outlet for the expression of what must have lain dormant in the minds of many, though perhaps at first in only a chosen few. From earliest history, however, they have excelled in one occupation, and that is the art of needlework. The word " art," it may be noted, is not used unadvisedly or unthinkingly, for a description of embroidery from an authoritative source says: " The needle, like the brush of the painter, moved over the tissue, leaving behind its coloured threads, and producing a painting soft in tone and ingenious in execution."

In Egypt embroidery was of immense antiquity, for on good authority it is stated that one of the Pharaohs, about 1800 B.C., wore a robe of red ornamented with gold thread. One reads that—" Amasis, king of Egypt, sent to the Minerva of Lindus a linen corselet with figures interwoven and embroidered with gold and wool." Ezekiel tells us that the sails of the Egyptian ships were embroidered; from Syria were brought embroidered goods to sell at the



DUNSTABLE PALL. PROPERTY OF THE VICAR OF DUNSTABLE EX OFFICIO

DETAIL OF THE
SYON COPE

ITALIAN COPE, FIFTEENTH CENTURY

fairs of Tyrus, and that the men selling them wore embroidered clothes. It is interesting to note that only in the Western world has embroidery been so largely confined to women; one is told of "Aholiab, son of Ahisamach, an embroiderer in blue and in purple and in scarlet and fine linen," and at the present time in most Eastern countries the work is done almost exclusively by men. If one is jealous for the honour of the art, its descent may be claimed from the gods, for in Greece its invention was ascribed to Minerva, and her punishment of poor Arachne for daring to doubt her supremacy is certainly a matter of "history," even if mythological. Rome, too, has her accounts of gorgeous embroideries in apparel and hangings, and thus one finds that this art is of no "mushroom growth," but has a "family tree" of ancient and honourable respectability.

It must be remembered that descriptions of embroidery, especially in the Old Testament, refer to woven work as well as to material ornamented with the needle, and one must also bear in mind the difference between embroidery and tapestry; the former being stitches put in with a needle on woven ground, while the latter is wrought in a loom upon a warp stretched along its frame, but has no warp thrown across by the shuttle; the weft is done with short threads variously coloured and put in by a sort of needle. The hangings of the Temple at Jerusalem, for instance, were probably largely of woven work, though doubtless ornamented and enriched by hand. "Painted" or "tinted" cloth, meaning dyed material is also so often alluded to in accounts of both early and mediæval embroidery that it is not amiss to say a few words about it. It is well known that the art of dyeing has existed from earliest ages, and we know of it not only from historical writings but from having handled the actual stuff taken from the bodies of exhumed mummies. Pliny gives an account of the Tyrian dye, which brought wealth and prosperity to Tyre and Sidon more than one thousand years before Christ, hence one is not sur-

FIFTEENTH CENTURY CHASUBLE IN GREEN AND SILVER. ITALIAN SCHOOL

prised to find its use in the Temple, and for a long time the secret of the practise was confined exclusively to the Jews. From the time of Pliny to the thirteenth century it is rarely alluded to, but about that period the knowledge spread to the Italians, who for many years afterwards were the chief people to carry it on. The art was never at any time lost, and the practise was common to a greater or less extent in almost all countries, for there are undoubted specimens of "tinted" ecclesiastical vestments from very early Christian times. Their methods were more or less primitive, according to the period or to the skill of the certain workman, but in the first few centuries the commonest form of dye was made from a small insect called the "blatta," from which the stuff dyed took its name. That the material was dyed does not by any means imply that there was no use of the needle, for the two were frequently, if not invariably combined; as an instance, it is recorded that St. Dunstan, who excelled

ITALIAN COPE, SIXTEENTH CENTURY

SEVENTEENTH CENTURY CHASUBLE
RED VELVET AND SILVER. ITALIAN SCHOOL

in so many pursuits, yielded to the solicitations of a lady to leave for a time his usual occupation of goldsmith in order to "tint" for her a sacerdotal garment, which she afterwards "exquisitely embroidered in gold thread."

The study of needlework for the first few centuries is naturally confined largely to ecclesiastical work, and it may be interesting to note in passing two views taken by students of the subject which may be distinguished as the ritualistic and the antiquarian schools, the first maintaining that the early vestments were modelled upon those of the Jews, while the latter consider them the natural evolution of the ordinary Roman costume of the first two centuries. When invasion from the north swept over southern Europe, the purity of Latin speech and dignity of Roman garb became for the first time distinctive marks to which the older civilisation of Rome clung, and similarly, after the older costume had disappeared from common use it was still preserved as a more dignified and seemly dress for the church. As a matter of

fact there is probably an element of truth in both views. The early Christians undoubtedly borrowed many details of their services from Judaism, a great part of them being converts from that religion, and were therefore both consciously and unconsciously influenced by early tradition in the formation of their ceremonial; but it must not be forgotten that their associations were not with the Temple at Jerusalem, the only place where vestments and gorgeous ceremonial were used, but with the simpler services of the synagogue, for which there was never at any time direction or authority for the use of vestments. It is probable that the enormous costliness and expense of such attire would have debarred its use by so poor and persecuted a sect as the early Christian, and there is also an argument in favour of the antiquarian school in the inference to be drawn from the fact that all the early frescoes, mosaics, and paintings, from which a great part of our information is derived, show not only our Lord but the apostles and ecclesiastics habited in the ordinary tunic of everyday Roman life.

One judges from the few and occasional passages in the writings of the fathers that the priests probably wore for the most part garments of white very much like those commonly worn, and that advice was given to all worshippers, not to the priests alone, to wear at services their best clothes; this advice may well have led to a desire for a more definite rule as to the habiliments of the priest, and the ceremonial of vestment doubtless grew and developed along with the ceremonial of liturgy. The change was very gradual, and for the first four centuries the information to be gained is very scarce, being hardly more than occasional allusions when some special reason called them forth, but in the history of the Western Church, with which we are chiefly concerned, for the use of ceremonial garments rapidly developed till it culminated in the gorgeousness of mediæval times.

From a letter written by Pope Celestine, who occupied the Roman See from 423 to 432, one infers that the ritual in matters of dress had reached an important point, for he found it necessary to reprimand the bishops of Vienne and Narbonne for "devoting themselves rather to superstitious observances in dress than to purity of heart and faith," but it is not till the seventh century that there is any definite information. In one of the canons drawn up in the acts of the fourth council of Toledo, 633, it is implied that the recognised vestments in use at that time were:

(1) The Alba (later alb) a flowing tunic of white linen put on over the ordinary garments and worn by all who were officiating at the service. (2) The Orarium (later the stole) a sort of scarf worn over the left shoulder by the deacons, over both by the priests and bishops. (3) The Planeta, a cloak-like garment worn by priests and bishops. Various others are mentioned, but they were not so universally in use at the time.

Personal vestments, however, even at this period, were not the only kind in use. Stone altars were occasionally used at a very early date, though they were not enjoined until the sixth century, and were generally open, consisting of slabs supported by pillars, beneath which were deposited relics of saints in small shrines, before which, to protect them from dust or irreverence, it was customary to hang curtains suspended on small rods inside the altar, and these little curtains were the forerunners of altar cloths or frontals. Ancient altars always stood beneath a canopy, called a ciborium, supported on four pillars and surmounted by a cross; to these pillars were fixed rods from which also curtains were hung, and both large and small hangings were almost invariably of costly and embroidered stuffs.

From the time of the tenth century the uses for embroidery became much more general, and it is interesting to refer to one or two pieces that are not strictly ecclesiastical and to point out how from this apparently irrelevant subject one gets an insight into the minds of the people of that time. Who would think to-day of using as a decorative piece of church embroidery scenes from our war with Spain, or the

BYZANTINE VESTMENTS FROM RAVENNA MOZAICS

"late unpleasantness" between England and South Africa? Yet King Witlaf of Mercia, in 833, presented to Croyland Abbey a gorgeous curtain embroidered with scenes from the siege of Troy, which was hung around the church every year to celebrate the king's birthday; and the famous Bayeux "tapestry," depicting the career of William the Conqueror, whose deeds were doubtless warlike but certainly not saintly, was hung around the nave at Bayonne on every great occasion of triumph and rejoicing, whether secular or ecclesiastical. Simple-minded folk they were in those days, and they thought it no derogation to bring of their best, whatever it might be, to use as adornment in the house of God.

If this tapestry was really Matilda's conception (which is extremely doubtful), either she must have been very much in love with her husband or she and her ladies most excruciatingly bored to have attempted such a stupendous undertaking with the small number of materials then at hand. The work is done entirely in wool, and at that time there were very few colours in use, their scarcity being not only from lack of knowledge how to produce them, but because they were so costly to make.

Passing over various smaller but almost equally interesting examples, one comes to the latter half of the thirteenth century, the acme of high artistic attainment in England, and from which time to the sixteenth century the wealth of material at hand makes it difficult to choose examples. The best known piece is probably the Syon cope, which, being less widely known as to both use and design than the tapestry, merits a short description.

A cope is a large, semi-circular garment with a hood, from which it takes its name (*cappa*), and was originally a mantle to serve as a protection from cold and rain. It began, however, to be ornamented at a very early period, and at this time had become the most costly and magnificent of all the ecclesiastical vestments. This

particular one takes its name from the monastery of Syon, near Ilesworth, England, which was founded about 1410, or thereabouts, but 'the work is undoubtedly of a much earlier date, and came into the possession of the nuns in some way of which history does not tell us. Later the monastery was broken up, and as a precious relic the nuns carried their treasured vestment about with them in their wanderings all over the continent, till, in 1860, it found a permanent home in the museum at South Kensington. The embroidery is done on linen in gold, silver, and silks of various colours, the ground being completely covered by the needlework. The design is interlacing red quatrefoils on a green background; the Crucifixion is represented in the centre medallion on the back, and in the others are apostles, saints, and martyrs, with most beautifully befeathered angels filling in the unoccupied spaces left by the quatrefoils.

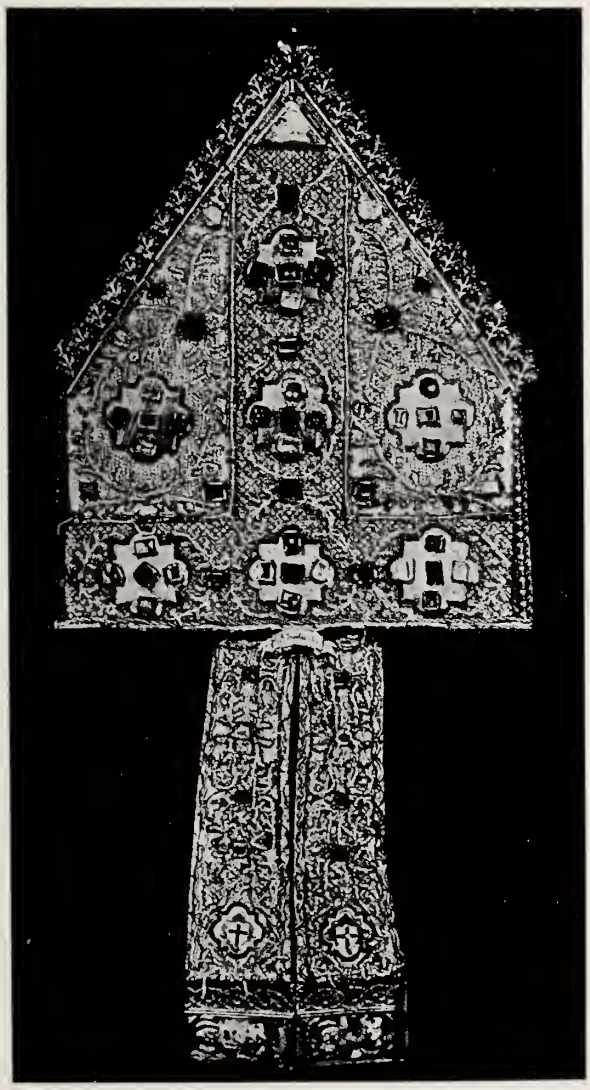
The dalmatic and the chasuble had also become important vestments at this time, and are both interesting, the first because of its antiquity, having been recommended for use by Pope Sylvester about the middle of the third century. It was a long garment, usually made of white silk with flowing sleeves, and typified the kingly power of Christ. The chasuble, the last or upper garment put on by the priest before celebrating the Mass, is also of great age, and the custom of ornamenting it began at a very early period. An old inventory of the possessions of Rheims Cathedral notes: "Une chasuble de soie perse noir, toute couverte de soleils et d'etoiles, les orfroids de tissu dor, on il y a plusieurs perles et pierres doublés du soie rouge; donnée par Tilpin, archevĕque de Reims. Mort en 812." The illustration given is a most beautiful specimen of the late fifteenth century, now preserved in the Victoria and Albert Museum. The material is crimson silk-velvet, upon the back of which is a Latin cross embroidered in coloured silks, silver thread and spangles; the two figures of the six-winged cherubim and the conventional flowers are appliques, but the scrolls and sprays are worked on the material itself.

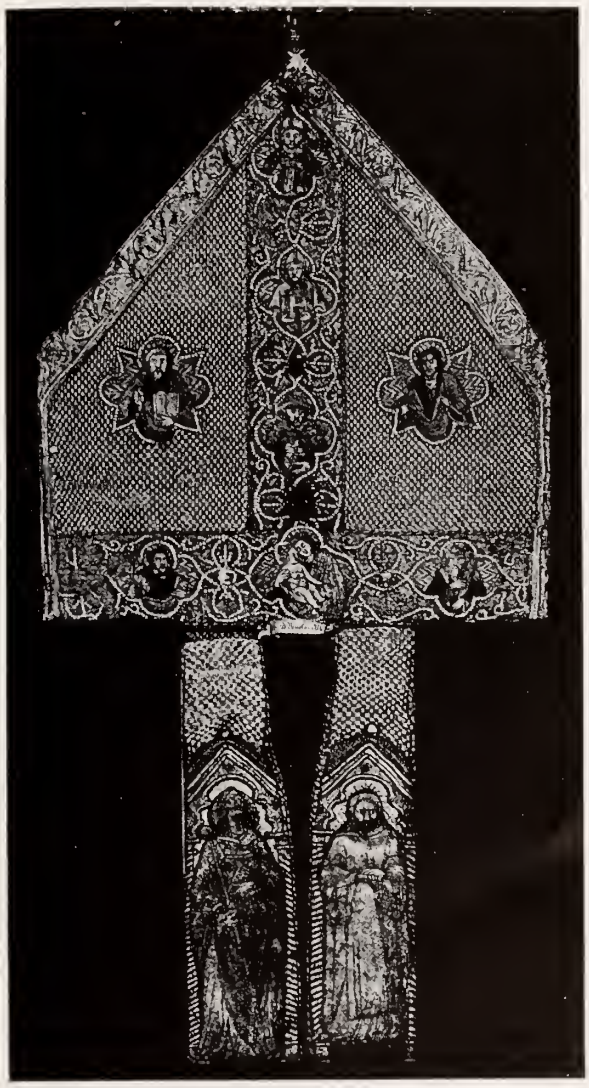
Another article which had been in use for a long time, but that did not come into prominence until about the fourteenth century, was the funeral pall. At this period no guild, society, or company was complete without this covering for the coffin, which was used at the burial of every person of standing or importance, and there must have been a great number of these palls in existence; indeed they form some of the most beautiful examples extant of the work of the time. One other vestment which may be appropriately mentioned in connection with the funeral pall is a long black gown, wrought with gold, in which to officiate at funerals, but this does not seem to have been in general use, the one best known having been in possession of Croyland Abbey.

One is sorely tempted to linger over this period of from 1300 to about 1550, for the beauty and gorgeousness of not only ecclesiastical but secular work is unrivalled, but the number of articles is such that one could not attempt to name, much less to describe them. Then came Henry VIII with his work of wanton destruction, and the church vestments must have formed no small part of the plunder which (one reflects vindictively) brought him so much less than he hoped and expected. The embroideries themselves, of course, brought comparatively small sums, except where they were ornamented with jewels, some of them of great value, but it is heart breaking to think of their wanton destruction, for they were not only cut up to be made into clothes, furniture covering, or used for other profane purposes, but were also burned or destroyed, owing to which they have been lost, not only to the Church, but even to the museums, where they might have ended their days at least in peace and dignity. They were valuable from their beauty and place in art, and also because of the very great extent to which they were used as a means of educating an illiterate and ignorant people, for it must not be forgotten that each garment had a signification of its own, as had also the design embroidered upon it, from the ornamentation which covered a

cope to the smallest decoration of a stole. The art of needlework, therefore, has played no ignoble a part in the histories of the Church and the world. In the latter it has been used as an expression of triumph and pride, while in the Church its mission has been twofold: first to enhance the honour and glory of God, being, as it were, the outward and visible sign of worship, and secondly to teach by the only means practicable at various periods the mysteries of the kingdom of God.

With the close of the fifteenth century the influence of the Renaissance became paramount, and though at first chiefly affecting Italy, it spread rapidly, substituting pagan thought and meaningless ornament for the significant symbolism of Christian art. The abandonment of Christian symbolism and ornament was still further accelerated by the Reformation, for the later more zealous reformers rejected all ornament of every kind as savouring of the abuses they were attempting to reform. In the Anglican Church and the Protestant bodies which threw off allegiance to Rome, the distrust of all that was associated with the meaningless pageantry of the Church caused a complete rejection, not only of the debased and unchristian expression of art, but of its perfect and significant forms, so that by the seventeenth century Protestants, entirely ignoring the value and place of art in religion, were worshipping under the most bald and barren conditions. It remained for the nineteenth century to restore this craft to its proper place in the history of art.





TWO ITALIAN MITRES, FIFTEENTH CENTURY

ART IN IVORY

By The Rev. P. H. Ditchfield, M.A., F.S.A.

A BRANCH of Christian artistic sculpture which in recent years has been neglected, might with advantage be revived. Signs are not wanting of a revival of the use of ivory as a material for carving sacred subjects for ecclesiastical uses. The art has lingered on in unexpected places. Visitors to the favourite watering-place, Dieppe, on the northern coast of France, will have noticed a school of carvers engaged upon the sculpture of crucifixes and figures of saints, as well as on the production of objects of secular use, such as chessmen, the backs of ladies' hair-brushes, and billiard balls, to which the beautiful white substance has been mainly devoted during the eighteenth and nineteenth centuries. The family of Rosset, of Dieppe, has done much to preserve this species of carving, but it has become more an industry than an art, a manufacture of pretty designs — that is all. Owing to the development of the Congo State by the King of the Belgians, a development which can scarcely be said to have been conducted on Christian lines, a large amount of the best ivory in the world has been placed upon the market, and Belgian artists have not failed to avail themselves of this material, though their work is mainly devoted to secular subjects. Constantine Mennier has, however, carved two very beautiful works, a crucifix and a figure of our Lord entombed, which show a true devotional spirit. Amongst English artists who have begun to use ivory in conjunction with other materials, such as wood and gold, are Mr. George Frampton, R. A., and Mr. Alfred Gilbert. The latter has produced a striking work of the bust of a bishop, made of gilt and jewelled bronze, with the face in ivory, and his figure of St. Elizabeth is of the highest art. It is probable that increasing attention will hereafter be paid to ivory as a medium for sculpture, and that artists will endeavour to revive this important branch of art which from the earliest times has been used in the service of the Church and dates back to pagan and Jewish eras.

It is perhaps unnecessary to go back to pre-Christian days, but it may be interesting to note that the early Christian use of ivory is closely connected with the classical use, and we can trace the development of the art from the time when Solomon ruled over Israel, to the present time, though there have been unfortunately several gaps in the history. Ivory is a very delicate substance, and ivory carvings are easily destroyed. We have had our Reformation in England, which accounted for the loss of many artistic treasures. The Revolution in France doomed to destruction many a costly work of art, and we have a diminished inheritance. But happily much has survived, and in the London Museums, the British, South Kensington, and the Wallace collections you will find very numerous examples which illustrate each period and phase of the art.

Rich must have been the palaces of the old Jewish kings with objects of this material. Ezekiel tells of "the benches of ivory" brought out of the isles of Chittim, of "horns of ivory" that the merchants of Dedan brought.* Together with gold and silver, apes and peacocks, the navy of Tarshish brought ivory to King Solomon.† The prophet Amos speaks of the luxurious folk reclining on "beds of ivory."‡ Ceilings, beams, and panellings were inlaid with this white gleaming substance, and in the British Museum we have fifty pieces of ivory brought from Nineveh, which record the campaigns of Sennacherib, and the capture of ivory couches and furniture yielded to him by Hezekiah. Egypt,

* Ezek. xxvii. 6, 15. † I Kings x. 22. ‡ Amos. vi. 4

CROSIER. THE CROOK, OF IVORY PARTLY GILT, IS CARVED WITH A CROCKETED VOLUTE CONTAINING THE VIRGIN AND CHILD BETWEEN TWO ANGELS, WHILE BELOW THE VOLUTE IS AN ANGEL KNEELING ON ONE KNEE. THE HEXAGONAL KNOP, OF GILT METAL CAST BY THE *cire-perdue* PROCESS, IS IN THE FORM OF A GOTHIC ARCADE WITH A FIGURE OF A SAINT IN EACH NICHE. NORTHERN FRENCH; ABOUT 1360.

PAX. CHRIST IN THE SEPULCHRE. ITALIAN. PROBABLY FIFTEENTH CENTURY.

Greece, and Rome have afforded examples of carved ivory, and in our England where early specimens are rare, a Roman plaque and ivory mask have been found in the ancient city of Cærleon.

Christianity inherited the art directly from a curious pagan use. In the early centuries of our era it was customary for people to carry about with them small tablets of ivory, like a book with two leaves, called a diptych, and on these they used to inscribe the names of their friends and other memoranda. Roman consuls made presents of these objects as New Year gifts, or when they were elected to office, and they caused figures of themselves to be carved upon them, which carvings were executed with much skill. Some of these have been preserved and used for binding sacred books. When the Church began to increase, the diptych was adapted to ecclesiastical use, and upon the leaves were inscribed the names of saints, founders of churches, bishops, and martyrs for commemoration by the faithful. The outside covers were inscribed with sculpture, similar to that of the consular diptych, but sacred subjects now took the place of the effigies of consuls. The tablets were placed on the altar at the time of the celebration of the Holy Eucharist. It is possible to trace, as Mr. Maskell has done, "the evolution and adaptation of these artistic carved ivories from examples of the finest periods of Greek art, through Byzantine mannerisms to the type which distinguished the work of Gothic times."*

It is impossible within the limit of a single article to treat of a subject so wide, and it may perhaps be more useful to examine some of the examples which time has spared, and to venture to suggest the more extended use for the purposes of Christian art of a substance so well adapted for beautiful sculpture. Its exquisite whiteness, its peculiar sheen and delicacy of colour, render it attractive to the artist. It is very lasting, and after centuries of existence the carving is as fresh and clear and sharp as on the day when it was executed. It is also capable of receiving a brilliant polish which adds greatly to its beauty.

A fine example of an early Christian diptych is preserved in the Cathedral of

* "Ivories," by A. Maskell. (Methuen & Co., London.)

TRIPTYCH. THE CRUCIFIXION AND THE ADORATION OF THE MAGI. FRENCH. EARLY THIRTEENTH CENTURY.

Monza, said to have been sent by Gregory the Great to Theodelinda, queen of the Lombards. Some have declared that it was a consular diptych adapted by Gregory for Christian use, the effigies, robes, hair, and staff being retouched, and the names, SCS GREGR and REX DAVID added. This cannot have been the case, as it possesses symbols and designs quite different from consular tablets, and the title *sanctus* seems to prove that it must have been carved after the death of St. Gregory. In the Vatican Library is one of the best examples of early Christian carved ivory. It is a book cover, having at the top two angels supporting a circle containing a richly gemmed cross, in the center a figure of a youthful Christ trampling on the lion and asp, under a round arch resting on fluted columns with Corinthian capitals, and at the bottom is the Adoration of the Magi. It was carved about the sixth to the eighth century. Other early examples worth noticing are: the chair of Maximian, Archbishop of Ravenna (546-566), an ivory and silver vase in the British Museum, and the diptych of the Carlovingian school preserved at Milan Cathedral.

When we come to the period of Gothic art, we find a great increase in the use of ivory, and it is not difficult to determine the age of any particular example, as the architectural features, the minute arches, capitals, carvings, crockets, and finials correspond with those in vogue at the time when it was carved. The highest development of the art seems to have been reached by the French artists of the fourteenth century; at least the most numerous and perfect specimens of their skill have been preserved. Flemish artists, too, attained to high rank, and it is a little difficult to determine always the nationality of the carver, as these artists wandered from country to country. Thus it is known that Flemish artists worked for the Counts of Savoy. English carvers in ivory have left few examples of their skill, but the specimens which remain tend to show that they were not inferior to the workers of other countries. Old inventories show the presence of ivory in several of our churches. Thus, in the Church of St. Mary Outwich, 1518, there was " a box of ivory with xi relics therein," and at the Church of St. Mary Hill, London, there was a " Lytill yvory cofyr with relekys," and among the private expenses of the Princess Elizabeth of York (1502) there is an item of " a chest of

TRIPTYCH. THE CRUCIFIXION. THE VIRGIN AND CHILD, WITH ANGELS AND SAINTS. EARLY FOURTEENTH CENTURY.

OPENWORK PLAQUE. CHRIST IN MAJESTY. PROBABLY FLEMISH, FIFTEENTH CENTURY.

ivory with Passion of our Lord thereon."

It may be well to point out the very numerous objects for which ivory was used. Until the fourteenth century these objects were mainly ecclesiastical and devotional. Religion was then the main interest of the people's lives, and not only were the churches adorned with Christian art, but in the castle and manor house each room had a shrine or a triptych, and each person carried about with him some carved object for devotional purposes, as preservatives against evil or danger. Whereas later on we find caskets and plaques carved with scenes of romance, amours, and the adventures of gallant knights in tilt or joust, in the earlier period of Gothic art the subjects were mainly religious. Ivory was used for retables or altarpieces, pastoral staves, shrines, statuettes, caskets, reliquaries, book covers, liturgical combs, portable altars, holy-water buckets, and for many other objects. We will examine some of these in detail, and note the extraordinary minuteness of the carving, the expressions on the faces, the crowds of figures carved on each panel of plaque or casket. Eyes must have been keener and hands steadier than they now are to enable the artists to carve so minutely and so well.

In the South Kensington Museum there is a remarkable casket of French work of the fourteenth century, showing on the sides scenes from the martyrdom of St. Margaret. On the lid appear four saints, St. John Baptist, St. Agnes, St. Barnabas, St. Catherine. The openwork panels show scenes from the Passion of our Lord. At the head of each panel is a richly decorated pointed arch, crocketed and finialed, with tiny figures of angels playing on an instrument, or singing from a scroll. There are five panels and eight episodes represented, and fifty or sixty figures appear attired in the costume of the period. This gives some idea of the minuteness of the carving and the patience of the sculptor.

Another casket at South Kensington Museum is made of wood overlaid with thin plaques of ivory, $13\frac{1}{4}$ inches in length, $6\frac{1}{2}$ inches high, and $6\frac{3}{4}$ inches wide, with a sloping lid. On it is engraved S. FELIX PP ET MAR. An archbishop is seen enthroned and vested in a red chasuble and mitre, holding a pastoral staff surmounted by a cross. There is a figure of the Virgin with the Holy Child, and twenty-two shields of arms.

I noticed a fine French triptych of the thirteenth century, which is marvellously perfect, the delicacy of the slender pillars being remarkable. The scenes represent the Last Judgment, the Crucifixion, and the Virgin and Holy Infant. In the lowest panels appear the Blessed Virgin and Infant Saviour with one of the Magi kneeling and angels censing. On the right appear the two other Magi and on the left the scene of the Circumcision. Above some figures represent the triumph of the New Law over the Old. The Old Law is represented on the left of our Lord by a figure with a crown fallen off, the New by a figure triumphant and crowned, holding a church in one hand and a spear in the other. On the right the Old Law is shown by a figure blindfolded with broken spear, the New by a Virgin rejoicing. In the middle panel we see the Crucifixion, the two thieves, one on each side of our Lord, and a soldier holding a spear, and another with the vinegar and hyssop on a reed. Above is seen our Lord in majesty; angels are kneeling to Him, and one holds a cross, other angels are blowing trumpets; on the right of the Saviour a good soul is being conducted to Paradise, on the left is seen Hell's mouth. (Vide illustration.) An early fourteenth century triptych is also shown representing the Crucifixion, the Virgin and Child, with angels and saints, the Old Law blindfolded and holding a broken spear, the New Law holding a church.

That great American collector, Mr. J. Pierpont Morgan, has not neglected the study of ivories, and he has lent to the Victoria and Albert Museum a very large altarpiece composed of carved bone plaques. It was made about 1400 A.D. in North Italy, and belongs to the school of the Embriachi. It is divided into three compartments with thirteen scenes in each. In the center appear scenes from the life

DIPTCYCH OF IVORY, DEEPLY CARVED, WITH THE VIRGIN AND CHILD ON ONE LEAF AND THE SAVIOUR ON THE OTHER, WITH HIS RIGHT HAND RAISED IN BENEDICTION AND HIS LEFT HOLDING A BOOK INSCRIBED IN GOTHIC CHARACTERS "EGO SU DNS DS TUUS IC XPC Q CREAVI REDEMI & SALVABO TE." EACH SUBJECT IS IN A NICHE SURMOUNTED BY A CUSPED AND CROCKETED ARCH AND DECORATED WITH BALL-FLOWERS. THE DIPTYCH IS ENRICHED WITH GILDING. FORMERLY IN THE MEYRICK COLLECTION. ENGLISH. FOURTEENTH CENTURY.

TRIPTYCH, CARVED ON THE WINGS AND CENTRE WITH THREE RANGES OF SUBJECTS IN HIGH RELIEF; BELOW ARE THE ADORATION OF THE MAGI, THE VIRGIN AND CHILD, AND THE PRESENTATION; ABOVE THIS THE CRUCIFIXION, THE SYNAGOGUE, AND THE CHURCH; AND HIGHEST THE LAST JUDGMENT. THIRTEENTH CENTURY.

of our Lord, on the left events in the history of St. John Baptist, and on the right scenes from the life of St. John the Evangelist. Another example of the same school and of the same date is a triptych composed of ivory set in a wooden frame decorated with "alla certosina" marquetry, and set with bone plaques. We noticed also a curious Predella of an altarpiece composed of carved bone plaques in nine compartments.

Ivory was rather a favourite material for pastoral staves, and many examples exist. At South Kensington there is a very fine pastoral staff of Italian make of the fourteenth century. It has a volute and knob of ivory and shaft of bone. The volute encloses an *Agnus Dei*, and terminates in a gaping serpent's head, a subject symbolising our Lord's contest with the Evil One. On the knob are carved emblems of the Four Evangelists. The length of the staff is six feet nine inches, and the width of the volute without the crockets, six inches. We give an illustration of another beautiful crosier of the same period.

I have said that English examples of carved ivories are rare, but several exist, and it is sometimes the custom to assign to foreign craftsmen the credit of English workmanship. There is a fine openwork plaque of the fourteenth century, probably English, at the Museum, which is very beautiful. It shows scenes from the life of our Lord, the marriage in Cana of Galilee, the Flagellation, Resurrection, the meeting in the garden, Christ before

Pilate, the Road to Calvary, Christ in Hades, and His reappearance to the Marys. Another fine English example is the triptych in the British Museum, made for Bishop Grandison of Exeter in the fourteenth century. A beautiful diptych of English make is shown amongst our illustrations.

Numerous examples of Flemish art in ivory have survived and can be seen in most collections. In the fifteenth century their work was very delicate and beautiful. and a good example of this period is here reproduced. We have seen several pieces showing the Assumption of the Virgin. One such piece which we noticed has much colouring. The background is blue, the nimbi are gold, and the robes are coloured red, blue, and gold.

Very numerous are the purposes for which ivory was used. A Pax was frequently made of this material. There is a very fine one of the eighth century at Cividale, Friuli. We have seen an English Pax of the fourteenth century showing on it a carved representation of the Holy Trinity, and an Italian example of the same periods, showing St. Michael triumphing over Satan. Altar-bread boxes made to hold wafers before consecration were often made of ivory and mounted in silver. Pyxes also were made of ivory, and ecclesiastical combs. Each priest had his own comb, which was usually buried with him. St. Cuthbert's ivory comb was taken from his grave, and is now at Durham Cathedral. Most numerous of all the subjects of carved ivory are the statuettes, and figures of the Blessed Virgin and Holy Child. Fourteenth century French examples show the figures crowned with metal crowns, and the Saviour usually has a dove in His hand. Most of these examples show much grace, beauty, and refinement, extreme reverence, and artistic treatment of the draperies. Book covers, candlesticks, small shrines, and countless other objects were made from ivory.

It is not improbable that in the near future much greater use may be made of this material for the adornment of our churches. The objects carved in ivory are generally very minute. They do not make a great display in a church, or catch the eye of every worshipper. They do not administer to the glory of the donor, or proclaim aloud his munificence. They seem to typify reverence and humility, and express the religious feelings, beliefs, and aspirations of the Christian in a form that appeals to his inner consciousness rather than to his triumphant expression of the same. For the student they constitute "an epitome of the world's art from the earliest times to the Renaissance, the sole links in the chain of artistic development."

WINDOW IN THE CHURCH OF ST. FRANCIS XAVIER'S, BROOKLYN. DESIGNED AND EXECUTED BY JOHN MORGAN & SONS

WINDOW IN ST. MARTIN'S CHURCH, CHICAGO
DESIGNED AND EXECUTED BY TYROLESE ART
GLASS COMPANY

A JOHN HARDMAN WINDOW. SAINT CORNELIUS'S CHAPEL, GOVERNOR'S ISLAND, NEW YORK HARBOR. FROM THE STUDIOS OF THE CHURCH GLASS AND DECORATING COMPANY

FIVE-LIGHT WINDOW ORIGINALLY DESIGNED FOR HOLY TRINITY CHURCH, STRATFORD-ON-AVON. LATER THE SEVEN-LIGHT WINDOW, REPRODUCED AS THE FRONTISPIECE TO THIS ISSUE, WAS SELECTED. DESIGNED AND EXECUTED BY HEATON, BUTLER & BAYNE.

NAVE WINDOW, ST. MARY'S CHAPEL
WALKERVILLE, ONTARIO. DESIGNED
AND EXECUTED BY HARRY E. GOODHUE

SAINTS AND THEIR SYMBOLS

Iconography for December

By The Rev. P. H. Ditchfield, M.A., F.S.A.

December 2d. "St. Bibiana," Virgin and Martyr (R. K.), A.D. 363, perished at Rome during the great persecution instigated by the Emperor Julian. A church is dedicated to her at Rome, and a dagger and a palm are assigned her as emblems, though it is stated that she was beaten to death with plummets of lead. Sometimes she has a branch of a tree in her hand.

December 3d. "St. Francis Xavier," Confessor. (R. K.) A.D. 1552. The great Apostle of the Indies, the companion of St. Ignatius de Loyola, the preacher of Christianity amongst many Eastern nations, St. Francis Xavier has left an imperishable name. He ended his saintly life during one of his missionary journeys on the coast of China. Carlo Dolce's painting in the Pitti gallery shows him with a pilgrim's staff and beads. Callot depicts him bearing a lily and exclaiming "*Satis est Domine, satis est.*" He is also shown dying on a mat, under a shed, with angels bringing him a crown.

December 4th. "St. Peter Chrysologus," Bishop, Confessor, Doctor. (R. K.) A.D. 450. He was Archbishop of Ravenna, and from his surpassing eloquence obtained his surname, "Golden Speech." He combatted the heresy of Eutyches at the Council of Chalcedon. I have been unable to discover any emblem of this saint.

December 5th. "St. Birinus," Bishop and Confessor. (R. K.) A.D. 650. The Apostle of Wessex, who converted the Saxons to Christianity in Berkshire and Oxfordshire, has an honoured place in the hearts of Wessex men. He baptised King Kynegils, who granted to him Dorchester, Oxfordshire, as the seat of his bishopric. His name remains, and Berin's Hill preserves his memory. He is represented walking on the sea, carrying the Blessed Sacrament, and giving sight to the blind.

December 6th. "St. Nicholas of Myra," Bishop and Confessor (R. K.), A.D. 342, is the patron saint of mariners. Some poor scholars came to Athens and were murdered by their host, their bodies being cast into a tub. The saint convicted the murderer and restored the dead to life. The legends of St. Nicholas have provided many subjects for artists, and appear in glass and painting and carved in stone. The font at Winchester Cathedral shows some scenes from his life. The three youths whom he rescued are often shown emerging from a tub or chest or kneeling before him. Three golden balls upon a book are often his emblems, as in the paintings of Botticelli, Gaetano Bianchi, and others at Rome. Andrea del Sarto places the three balls on a book before him, and Cimabue shows him with three balls in his hand. His charity to the three poor maidens whom he rescued from a life of ill-fame is shown in the painting of Fra Angelico, in which the saint is depicted handing money through a window. He appears in his episcopal robes, and an anchor, a ship, a model of a church, are other of his emblems.

December 7th. "St. Ambrose," Bishop, Confessor, Doctor. (R. K.) A.D. 397. The honour due to this noble and saintly archbishop of Milan is shown in all the churches. He it was who daringly withstood the great Emperor Theodosius, whose hands were red with the blood of the slaughtered people of Thessalonica. St. Ambrose imposed a fitting penance, and eight months passed before the emperor was received again into the company of the faithful. He was the comforter of St. Monica during her sorrow on account of the errors of her son, and at last was able to baptise the repentant Augustine. The grandest of our Christian hymns *Te Deum laudamus* is attributed to him. His emblem is a scourge, as in his church at Milan and on the coins of the city. A scourge and a cross, a tower, and a beehive are his principal symbols.

December 8th. "Conception of the Blessed Virgin Mary." (R. & E. K.)

December 11th. "St. Damasus," Pope and Confessor. (R. K.) A. D. 384. Damasus held the Papal See for eighteen years, and was the friend and supporter of St. Jerome, who was his secretary. It was at the Pope's command that Jerome wrote the Vulgate version of the Holy Scriptures. He ordered the continuous use of the Psalter. His aid was invoked against fevers. Weyen depicts him holding a ring.

December 13th. "St. Lucy," Virgin and Martyr (E. & R. K.) A.D. 304, was a native of Syracuse, of which she is the patron saint. She accompanied her mother to the tomb of St. Agatha in Catania, in order that her mother might be cured through the virtue of that saint. St. Agatha appeared to her in a vision and prophesied that she should be a virgin devoted to God, her mother healed, and that Lucy should bestow honour on Syracuse and attain to her own saintliness. On returning to Syracuse her betrothed, discovering her resolve to maintain her virginity, accused her of being a Christian. She was imprisoned in a house of ill-fame, and was subsequently blinded and finally slain by the thrust of a sword in her throat. She is represented with her eyes in a dish or on a book, or as presenting them to the Blessed Virgin Mary. A sword through her neck, or held in both hands, a dagger or poinard, a pair of pincers, are also her symbols.

December 16th. "St. Eusebius," Pope and Martyr. (R. K.)

December 21st. "St. Thomas," Apostle. (E. & R. K.) The gospels tell many details of the life of the doubting apostle, who in spite of his lack of faith was one of the most devoted followers of our Lord. The article in the Creed contributed by St. Thomas is said to have been "The third day He rose again from the dead." He preached the faith in India and the Eastern lands. When the Portugese missionaries first visited India they found many Christians who were deemed to be the descendants of those whom St. Thomas converted. It is believed that he was martyred at Meliapur on the coast of Coromandel, being slain with spears. Some traditions point to Edessa as the place of his martyrdom. His usual emblem is a spear or lance, as shown on several English roodscreens. Raphael depicted him with a carpenter's square, and he is the patron saint of architects and builders. This is in allusion to the legend that he was sent by Christ to Gondoforus, King of the Indies, to build a palace which that king required. It was no earthly palace that St. Thomas would build, but "a house not framed by hands, eternal in the heavens." The money which the king gave him for building he gave to the poor, and for his pains was cast into prison. A dying brother revealed to the king the nature of the palace which the saint was destined to build, and the king was converted to Christianity, and assisted the saint to build the spiritual house, the Church of Christ, in the realm of the Indies. The scene in the upper chamber when the Saviour convinced the doubting apostle of his Resurrection has often been depicted by the great masters, Agnolo Gaddi, Luca Signorelli, Luini, Cima, Rubens, and others. Raphael painted the saint receiving a girdle from the Blessed Virgin at her Assumption, and Fra Bartolommeo, Molanus, Sodoma, and others have also depicted the legend which tells that St. Thomas being absent when the Virgin died, showed the same unbelief which he had manifested with regard to the Saviour. So the Virgin appeared to him in glory, and presented to him her girdle. This girdle is one of the emblems of the saint.

December 25th. "The Nativity of our Lord." (E. & R. K.)

December 26th. "St. Stephen," the First Martyr. (E. & R. K.) He was the first of the seven deacons, and his appearance before the Sanhedrim, his angelic countenance when accused by false witnesses, his bold defence of his faith, and his martyrdom are all recorded in the Acts of the Apostles. He showed the same spirit of forgiveness, when the stones were showered upon him by his murderers, which the Saviour displayed upon the cross; the words, "Father, forgive them, for they know not what they do," are echoed in the dying cry of the first martyr, "Lord, lay not this sin to their charge." We have already recorded the finding of the body of the first martyr, and his bones are said now to rest in the church of St. Lorenzo at Rome. In art he is usually depicted as a deacon in his dalmatic, and the stones, the instruments of his martyrdom, are shown held in his robe, or in a napkin, or in his hand. He usually bears the martyr's palm.

December 27th. "St. John," Apostle and Evangelist. (E. & R. K.) No words are needed to describe the intimate relations between the Saviour and "the disciple whom Jesus loved," as revealed in the gospel narrative. Of the three festivals which follow the Feast of the Saviour's birth, well does our great English Church poet, John Keble, sing:

> "On the King of Martyrs wait
> Three chosen bands, in royal state,
> And all earth owns, of good and great,
> Is gathered in that choir."

St. Stephen, a martyr in will and deed, St. John a martyr in will but not in deed, the Holy Innocents, martyrs in deed but not in will, are the representations of the three kinds of martyrdom. St. John's witnessing for Christ was lifelong, until at length he died in peace at Ephesus at the advanced age of nearly one hundred years. Tradition states that at Ephesus he wrote his Gospel and epistles, and that he was sent to Rome by order of the Emperor Domitian, and outside the

THE NATIVITY
BY LUINI

Latin Gate was scourged and thrown into a caldron of boiling oil. God preserved His servant and he suffered no ill effects; he was then banished to Patmos, in the Ægean Sea, and there wrote the book of the Revelation. Many legends cluster round the saint, the "beloved disciple," which are fully and graphically described in Mrs. Arthur Bell's "Saints in Christian Art," and need not be recorded here. His usual emblem is the eagle. On some English roodscreens he has a cup with a serpent issuing from it. This alludes to the attempted murder of the saint at Rome, when he was ordered by Domitian to drink a cup containing poison, or to some attempt on the part of his enemies to poison him with sacramental wine. The serpent that issued from the cup is said to have died at his feet. A palm, a scroll, and an eagle are his symbols in the statue at Exeter Cathedral. Perugino painted him with an eagle hovering above his head, and Raphael depicted him mounted on an eagle. Lucas Van Leyden painted him writing the Apocalypse in the Isle of Patmos, to which scene is added in a manuscript Book of Hours the devil upsetting his ink bottle. In the National Gallery there is a painting of the saint depicted as an old man attired in Mass vestments, lifted to heaven by the Saviour out of his grave at the foot of the altar at Ephesus.

December 28th. "Holy Innocents." (E. & R. K.) The slaughter of the babes at Bethlehem has inspired many artists, those Holy Innocents

> "Baptised in the blood for Jesus' sake,
> Now underneath the Cross their bed they make,
> Not to be scared from that sure rest
> By frightened mother's shriek or warrior's waving crest."

December 29th. "St. Thomas of Canterbury." (R. K.) A.D. 1170. The murder of Thomas à Becket, Archbishop of Canterbury, at the expressed wish of King Henry II, filled Europe with amaze and awoke a storm of indignation against the English king, and enthusiasm for the Church and its defender. His shrine at Canterbury became an object of devoted pilgrimages; the archbishop was canonised, and the scene of his martyrdom was depicted in countless mural paintings and other works of art. On English roodscreens St. Thomas is usually represented with a crosier which has a battle-ax head, and he bears an archiepiscopal cross. He often bears a sword in his hand or in his head, or he wears a mitre. Burgmaier represents him wearing his pallium and washing the feet of a leper. The scene of his martydom before the altar at Canterbury is shown in Christ Church Cathedral, Oxford, the mural painting at Pamber Church, and in many other works of art.

December 31st. "St. Sylvester," Pope. (R. K.) A.D. 335. It was during the pontificate of this saint that Constantine the Great was converted to Christianity, an event fraught with amazing results. Tradition states that the emperor, who suffered from leprosy, saw in a vision the Apostles SS. Peter and Paul, who advised him to be baptised by Sylvester, and said that if he obeyed his disease would depart. The pope had been compelled to seek safety in a secret retreat on Mount Soracte. He was discovered and consented to baptise the emperor, whose leprosy at once disappeared. The Church instead of being persecuted was now loaded with imperial favours; many churches arose throughout the empire, and large gifts were bestowed upon Sylvester and upon the Church. As a matter of fact, Constantine was not baptised until the end of his life, and Eusebius performed the ceremony. Sylvester ruled the Church well and issued several ordinances for its government. He ordered the wooden altars of the primitive churches to be replaced by stone altars. A tiara, double cross, and a scroll are his emblems. Sometimes he appears holding a dragon by a chain; an angel appears to him bearing a cross and an olive branch. An ox lying by his side is one of his symbols. Callot represents him baptising Constantine, and in another picture a female is shown bearing to him a label *Silvester sc̄ me tua salva pce*

THE MARTYRDOM
OF ST. STEPHEN

EDITORIAL

THE flame of renewed faith lightens in many arts: in architecture primarily, and in music, glass making, goldsmithery, wood carving, needlework, occasionally even in sculpture. The smouldering fire in the ash-covered embers of mediævalism has quickened under the breath of a new dispensation, and the sacred flame burns into nothingness, the deluding ignis fatuous that danced for four centuries over the bog of illusion. Yet in one space of the great field of art the ashes are cold and dead: no hidden embers flash forth a sparkle of life, and if latent energy exists we cannot know this from any outward sign.

From the days of Duccio and Cimabue and Guido da Siena, painting, sometimes claimed as the greatest of all the arts, was for generations a signal and splendid mark of Christian civilisation. It died with the final triumph of the Renaissance, for its moving spirit was dead, and though it lingered for a time in noble portraiture — a thing even the Reformation could not kill — it disappeared at last in the great cataclysm of the Revolution. For a hundred years and more it was non-existent and when at last it began to creep back again, it was a new thing; the essentials were forgotten and the accessories, landscape and portraiture, found themselves exalted into the astonishing position of pre-eminence.

No one would think for a moment of minimising the nobility of the work of Constable and Turner, of Reynolds and of Gainsborough, but where was the convincing and prophetic manifestation of a Giotto, or a Fra Angelico, a Botticelli, a Leonardo, or a Bellini? Faith was a dead thing, with no avatar, and the material form and substance the only god.

Then came two strange episodes, antipodes in their impulse and in their result. On the one hand Bavaria, with malice aforethought, determined to produce a school of religious art at any cost, the result being a dismal wilderness of pallid ineptitudes; on the other hand, without premeditation, England brought forth with amazement and incredulity a group of painters who painted religious pictures, the only religious pictures since the Early Renaissance. Ford Maddox Brown, William Holman Hunt, Dante Gabriel Rossetti, George Frederic Watts, and Edward Burne-Jones painted as did the men of the old Catholic civilisation, because they had faith and therefore the Spirit of God was on them. They passed and passing have left no trace behind, save their work, which will endure forever.

Now it is a most anomalous thing that this should be so. That religious painting should have died when it did was inevitable. It could not breathe the air of post-mediævalism, nor could any other art, save music, which is so wholly a thing of the individual soul that a song will come forth even through the bars of a dungeon: that art should rise again as it did and when it did was also a thing that most surely had to be. The shackles forged by the conqueror of Christian civilisation had been loosened, and man was rising up in renewed faith and returning spirituality. In a day, almost, art came alive again, but why is it that thus far this new life stops short at the confines of the domain of painting? Wagner, Brahms, Dvorak, in music; Pugin, Sedding, Bodley in architecture; Morris, Whall, Wilson, in the so-called minor arts, to name only a few of the myriad great personalities, living and dead, who stamp with their names the sterling mark on the enormous product of the end of the nineteenth and the beginning of the twentieth centuries, prove the breadth and the magisterial efficiency of the art of the latest dispensation. Where are the corresponding names in that art which glorified the Catholic faith and was

in turn glorified thereby? Five names have been given above, and they surely stand with those that follow, but while in the latter case the dead have left heirs to their genius, and a line of succession that cannot be broken, in the former the dynasty is extinct: the house has fallen and there is no heir.

The explanation of this phenomenon is not forthcoming. It is true that all the current traditions of painting are pagan, and so also are the methods of its teaching, but this also is the case with architecture. The man who is able to build churches approximately worthy of their high service does so despite the schools and not by their favour. Yet there are many such both in England and in America, but we look in vain for the succession of great names in religious painting that we find without trouble in the art of architecture. If architects can rise superior to the methods of their training and the body of Renaissance tradition that environs them, why not painters also?

Certainly it is not because there is no demand for Christian painting: it is true that the fabric of a church is more obviously importunate and demands materialisation more strenuously than do the pictures wherewith it must be adorned, but the demand for the pictures is there and it cannot be extinguished in the human soul, though for centuries Protestantism fought bitterly for the attainment of this end. In actual fact this world, which is fast becoming Christianised again, is waiting as eagerly for the painters who shall adequately voice its faith and its real devotion, as did the world of the thirteenth century, and the same meed of gratitude and praise will be given them when they come as befell in Florence and Siena and Pisa. Proof of this lies in the pathetic eagerness with which the world grasps at the many substitutes that have been offered during the last seventy-five years. The spacious inanities of the eighteenth century Bavarians, the saccharine *tableaux-vivants* of Bouguereau, the cheap archæology of Tissot, the middle-class inanities of Hofmann and Bodenhausen, the spectacular theatricalism of Doré, all have been seized upon by different classes of society as approximating in some degree to the thing they longed for. And if this is true of productions that were actually neither art nor religion, what may we not anticipate for the genuine religious art when it comes?

Of course it is true that the man who can paint a convincing Annunciation, Nativity, or Crucifixion, or indeed any of the myriad subjects offered by the Catholic faith, must be first of all convinced in himself of the eternal truth of what he paints. Without this he will fail, however great he may be as a painter, and this is probably more exactly true of painting than of any of the other arts. Here, it would seem, may lie the answer to our question as to why we have no religious painting nowadays. For some reason or other painters are not as a class conspicuously devout in their religious relations. In this regard the group of great English painters named above stood singularly by themselves, and having faith painted convincingly. Atheism, agnosticism, "ethical culture," and "religious liberalism" generally cannot produce the works of the Trecento or the Quatrocento; results such as these follow only from a more definite faith and a more ardent passion of worship. And these things are coming again into the world and in time they cannot fail to react on society in the shape of painters of the Christian religion who will bear the same relation to those of the great days of painting that the church builders of the time bear to their immortal progenitors of the middle ages.

And yet even to-day there are unquestionably many men painting fine landscapes and better portraits who possess in themselves all the requirements essential to a really great religious painter. Something holds them back from essaying the noblest quest of all, the quest of religious expression through art. What is it? Partly, perhaps, the fear of ridicule or misunderstanding, the utterly false and pernicious impulse to hide one's noblest feelings and emotions that is one of the most deplorable by-products of the spirit that has dominated the last three centuries.

Partly, also, it is the fear that there is no demand on earth to-day for such manifestations of combined art and religion as those that came long ago from Florence and Venice, Milan and Siena. In every case the fear is groundless, the hesitancy unjustifiable, and the painter who bursts the shackles that modernism has forged for him and uses his native powers and the results of his careful training for the expression once more through painting of the eternal and all-embracing truths of Christianity will find his picture welcomed as happened once to Cimabue in Florence long ago, and a new "Borgo Allegri" will come into being in some city that is now patiently waiting for the painter-prophet of Christianity.

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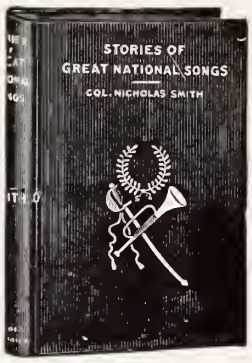

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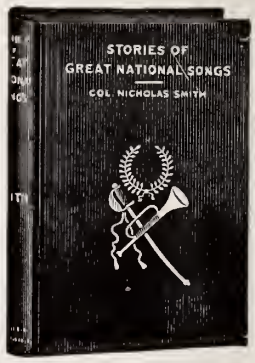

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Associate Editor for Great Britain and Ireland,

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Published Monthly on the Fifteenth. Annual Subscription, $5.00, postpaid. In giving change of address the old *as well as the* new *address must be given. Entered at the post office at Boston, Massachusetts, as second-class mail matter.*

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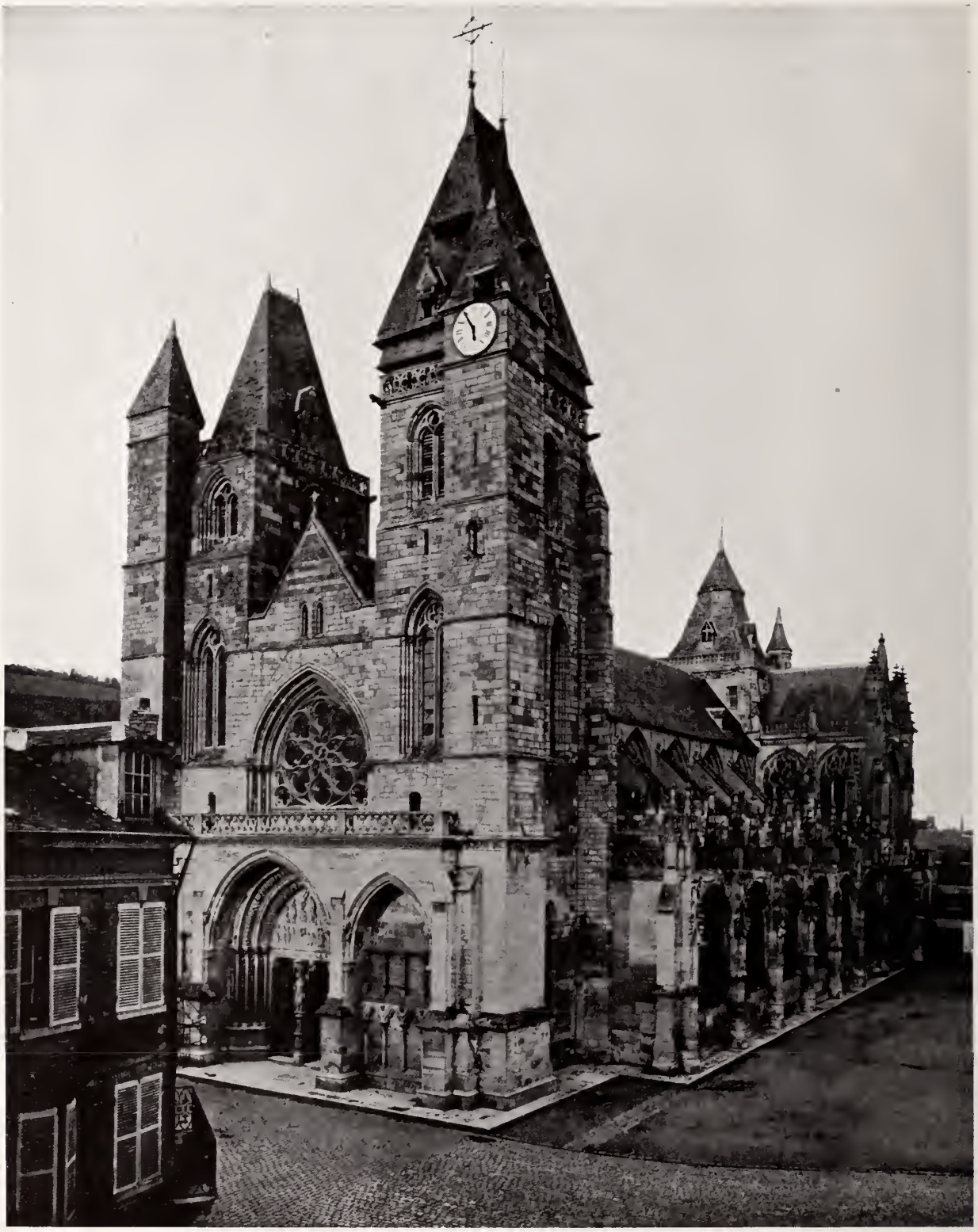

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Volume Two January, 1908 Number Four

THE GOTHIC SPIRIT

By Claude Bragdon

THE current popular conception of the meaning of the word Gothic, — a conception fostered by histories and handbooks, — is to the effect that it is a manner of building practised throughout the north of Europe during the middle ages, the distinguished characteristics of which were pointed arches, groined vaulting, buttressed walls, traceried windows, and the like. In the narrow, historical sense of the word this conception is sufficiently correct, but in the broad, philosophic sense, presently to be explained, it falls so far short of the truth that a building might possess every one of the above-mentioned earmarks of the style and yet not be in any true sense Gothic, while on the other hand it might be without any of them and yet be Gothic through and through.

In its metaphysical sense, then, Gothic means organic, as opposed to arranged architecture,— spontaneous, as opposed to deliberate. It is a manner of building in which the form is everywhere determined by the function, changing naturally and inevitably as that changes; in contradistinction to that other manner in which Classic architecture, so called, is as it were the archetype, in which the function is made to accommodate itself to a certain extent to forms and arrangements chosen with a view less to their exact suitability than to their inherent or abstract beauty.

This definition, embodying this distinction, must not be taken to imply any disparagement of Classic architecture, that strained and triply refined vehicle through which some of the sublimest strivings of the human spirit towards absolute beauty have achieved enduring realisation. The Gothic spirit and the Classic spirit as here understood correspond to the two hemispheres of thought and feeling into which mankind is divided. As Gilbert wittily puts it, in one of his lyrics:

> "For every boy and every gal
> That's born into the world alive,
> Is either a little Radical,
> Or else a little Conservative."

Sulphite and Bromide are the corresponding terms of the ultra-modern formula; Sulphite being the name which Mr. Burgess (the author of the Sulphitic Theory) gives to that temperament whose thoughts and acts spring from within, and are in consequence unpredicable, and Bromide to that other more common type which reacts always in a known manner after having been acted upon by some stimulus extraneous to itself.

In the light of this distinction Gothic is seen to be Sulphitic architecture, and Classic Bromidic. Transcending their original meanings without falsifying them, the words Gothic and Classic denote not only particular developments of style at particular periods, but fundamental differences of principle and ideal, unrelated to considerations of space and time.

In what, more specifically, do these differences consist? The basic one, as

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MONT SAINT MICHEL

before stated, is that Gothic architecture (in the large sense and in the narrow) both in the disposition of its parts and in the forms which those parts assume, follows everywhere the line of least resistance, achieving beauty mainly and primarily by reason of the fact that in architecture any increase in fitness is apt to be also an increase in beauty. In Classic architecture, on the other hand, this principle yields precedence to considerations of pure or abstract beauty in the matter of disposition, detail, and proportion, achieved by the employment of forms and arrangements developed by a process of selection and survival and having for that reason a less vital relation to the particular matter in hand than in the case of Gothic architecture. Of course, because the art of architecture, be it Classic or Gothic, is an accretion rather than a creation, even the Gothic, which is the Radical spirit, does not reject any form or any arrangement developed by use and of proved beauty, so long as it, as well as another, tells a given story and accomplishes a given end, but as soon as it becomes inexpressive or inefficient by reason of some change in its function the Gothic spirit rejects it and creates a new one, whereas the Classic, which is the ultra-conservative spirit, continues to employ it even after it has lost its *raison d'être*, as the Romans employed the orders after they had developed the arch. To the Classic spirit beauty is its own sufficient justification, to the Gothic, as soon as a thing becomes false to the mind, it ceases to be fair to the eye.

It follows as a necessary corollary of all this that the Gothic spirit is inventive, fertile of resource, and even in its most ambitious manifestations it is always economical of materials and means. It is most itself when engaged in attaining a given end by the most simple (which is also the most logical and usually the most beautiful) means. It always takes the shortest cuts and uses the tools and materials nearest to its hand. The Classic spirit, on the contrary, is prodigal of cost and effort. There is a sublime arrogance in the way in which, to compass some grandiose effect, it pours out money by millions and kills men like flies. The Gothic spirit seems to say to Nature, "Permit me, madam, to assist you; there is a final felicity which, with your permission, I will add,"—and it does so, quite in Nature's manner, without, as it were, disturbing a hair of her head. The Classic spirit says rather, "I'll show you a trick worth two of that!" and proceeds to obliterate the landscape and put something different in its place. It is inconceivable that the Gothic spirit would have converted a swamp into a pleasure garden, as Louis

THE BASIN OF APOLLO, VERSAILLES

XIV, that prince of Bromides, did at Versailles at such enormous cost. It is equally inconceivable that the Classic spirit would have hung a church upon a crag as the mediæval builders did at Mont Saint Michel,— without, at least, leveling the crag.

In all true Gothic, because the function determines the form, there exists so intimate a relation between the interior arrangement and the exterior appearance, — between the plan and the elevation, — that from a study of the latter the former can usually, with fair accuracy, be read. In Classic architecture, even the best, this by no means follows: the elevation, determined by considerations of grandeur, symmetry, proportion, is often only a beautiful lying mask. St. Paul's Cathedral in London is an example; the buttresses of the arches of the nave are concealed behind a curtain wall surmounted by a balustrade which stands, independent of any roof, high aloft in the air. The stone lantern which crowns the entire structure seems to be supported by the dome, which is in reality a false work of wood concealing the cone of brickwork which saves the lantern from tumbling into the center of the church. This mendacity of the Classic spirit is one of its distinguishing characteristics: the application to a wall of columns and entablature, arches and imposts which support nothing, not even themselves, is perhaps its most common and its most innocuous form. These shams are all quite justifiable from the point of view of the Classicist who employs them, who can give reasons, often excellent ones, for their use, but the Gothicist is never convinced by them, his motto being, " There is nothing higher than the truth."

In Classic architecture the various parts and members are *assembled*, in Gothic they are *fused*,— by the creative heat, the eagerness for self-expression. No matter in what form it appears, Gothic architecture seems to spring up without effort, almost of its own volition, a natural outcropping of primitive racial or personal vitality. Men do not have to learn to understand it; they recognize themselves in it because they carry the clue to its meaning in their hearts.

It is possible but not profitable to multiply distinctions and comparisons, for this might lead more to confusion than to clarity in the reader's mind. Let him remember that the real point of cleavage between Gothic and Classic is the one first dwelt upon. In the presence of any work of architecture it is only necessary to ask: " Does the form follow the function, or does the function follow the form ? Did the spirit build the house, or does the house confine the spirit ? " If the first it is a Gothic building, if the second it is Classic.

Ponder this formula, then apply it:

strange truths emerge. It is plain from existing evidences, and from our knowledge of their subtile, logical minds, that the Greeks built largely in the Gothic spirit, and that there is more identity in principle between the Erectheum, let us say, and the Sainte Chapelle, than between the former and the most Classic neo-Grec building in all Paris. The Romans were incorrigibly Classic: they nevertheless grasped it and almost attained to the Gothic secret in the planning and the construction of their vast and complicated basilicas, theatres, and baths, but they knew not where to stay their hand, and seduced by a beauty which they could not comprehend they meaninglessly applied the orders to their arch and vault construction; this relegates them to the Bromidic class. Turning the searchlight of our formula in different directions up and down the ages, we discern that the church of Santa Sophia, at Constantinople, without a Gothic feature or detail is yet a Gothic building, for the reason that it consists of a single system of construction (that of the round arch and spherical vault! carried to its logical extreme, nowhere hidden, everywhere expressed. The Houses of Parliament in London, on the other hand, with a whole bagful of Gothic tricks, are nevertheless Classic, for the reason that the elaborately composed and arranged river façade gives no hint of what lies behind it, and the towers might have been in one place as well as another, so far as any necessity is concerned, — in other words, the element of inevitability is lacking: that sure index of the Gothic mind. Called upon to build in Gothic, Sir William Barry, the architect, could change the clothing of his idea, but not the complexion of his mind. It is the opinion of the few who have intimate knowledge of the delicate and curious art of Japan that the Japanese are the Greeks of the East, and that they work in the Gothic spirit, as did the Greeks. They have certainly carried wood architecture to the highest logical development that the world has ever seen. Our own architecture is Bromidic: to call it Classic with all the associations which the word implies would be to pay it too high a tribute.

SANTA SOPHIA

THE HOUSES OF PARLIAMENT

Only in the limited historical meaning of the term is Gothic architecture dead, its secrets lost. So long as men continue to be born into the world with Gothic, that is, with logically constructive minds, stirred by the need and the power to build, there is the possibility of its recrudescence, not in its archaic forms, but in new and different ones, produced by new necessities, materials, and methods. Perhaps there are in America at the present time a sufficient number of Gothic-minded men to inaugurate a new Gothic art among us. The difficulty consists in the fact that such a development would only be possible by their concerted action, and there is now no mutual awareness, no solidarity of aim and effort. Obsessed, as they needs must be, by the Classic tradition, which has persisted almost uninterruptedly since the Revival of Learning in Europe, that is, for upwards of four hundred years, these men, for the most part uncertain of themselves and unknown to one another, suffer themselves to be engulfed in the Bromidic tide. The strong swimmers who have survived to make themselves known and their influences felt can be numbered on the fingers of one hand. To point my moral and adorn my tale I cannot forbear naming one of them, perhaps the most eminent, certainly the most radical, Mr. Louis Sullivan, of Chicago. This man achieved, in his Guaranty Building, in Buffalo, the seemingly impossible feat of making a modern office building beautiful without a single compromise with the many and stern necessities which are the law of its being, even compelling these very necessities to serve æsthetic ends. The thing has been several times accomplished, but to Mr. Sullivan remains the distinction of having pointed out the way. He has written for the benefit of the younger generation of architects true and inspiring things about the art he practices, yet now, at the summit of his powers, he seems to be denied the opportunity of exercising them, and with embittered spirit he witnesses the triumph of the Philistines on every hand. The younger generation has passed him by. His message, when heeded, has been misunderstood, he is known chiefly as the inventor of a new and strange kind of ornament, — this man who has said, "It would be greatly for our æsthetic good if we should refrain from the use of ornament for a period of years, in order that our thoughts might be concentrated acutely upon the production of buildings well formed and comely in the nude."

Many factors conspire to the extinction of the Gothic spirit among us, even where it exists. First, there is the instinctive prejudice and dislike of the conservative multitude which recognises no beauty except of the familiar accredited and acclaimed order. Second, except to genius, it is always easier

and more comfortable to copy than to create, and a long course of copying atrophies the creative faculty. Third, Classic models are always before our young men's eyes, and Classic methods of design are inculcated in all the schools for the reason that they are so much more teachable,—so convenient for mediocrity to hide behind.

There are other causes for the Classic supremacy, more obscure but not less vital than those already mentioned. A Classic design can always be turned out more quickly and at less expense (at less expense, that is, to the architect, not to the client) for the reason that the details of its various parts can be made by different draughtsmen, all trained in the particular convention without serious loss to the homogeneity of the whole. In Gothic architecture the relation between the mind which conceives and the hand which executes is necessarily much more intimate and vital. These are not the daysofthe "inspired stonemason." The stone carver of to-day has usually a considerable facility in the execution of the hackneyed and often repeated ornaments associated with Classic art, but any kind of Gothic ornament made " once only and for one only " he is helpless either to render properly or to create. The prevalent custom of letting all work to the lowest bidder to be completed within a given time is fatal to any art, but particularly to Gothic art, for at its best this developes and modifies itself as it progresses, achieving new felicities in the overcoming of unforeseen obstacles, as does a running brook or a clambering vine.

THE PRUDENTIAL BUILDING, BUFFALO
LOUIS H. SULLIVAN, ARCHITECT

Although, for these reasons, the Classic formula has triumphed all along the line, it is the Gothic spirit which, incarnate in a few gifted individuals, has ever given distinction and vitality to our architecture. Since Mr. Richardson awakened us to the fact that architecture as an art still existed — still could exist, Mr. Sullivan has demonstrated, by precept and example, that in a modern "skyscraper" beauty is not incompatible with the highest utility with such force and success that the architect who continues to pile order on top of order up to the dizzy cornice line makes himself a subject for ridicule. Messrs. Cram, Goodhue & Ferguson have shown in their churches that the best traditions of Gothic architecture can be adhered to without dragging a train of absurd archaisms in their wake. Mr. Wilson-Eyre has imparted a grace, a rational sort of picturesqueness to his city and country houses unknown to such habitations before.

These are all Gothic-minded men, working frankly in the Gothic manner. They have a certain following which makes up in energy and enthusiasm for the smallness of its numbers, but for the most part, it must be confessed, the great gorgeous Classic bandwagon pursues its triumphal course across the continent uninterrupted. Its occupants, expert, honoured, from their high seats in the gilded car, look down with amusement mingled with admiration at the group of enterprising youngsters endeavouring to put their sticks between the spokes. If the recrudescence of Gothic art depended solely upon such efforts as

theirs it may as well be admitted that the case is well-nigh hopeless, but it does not so depend. The causes which determine such a reversal of the poles of national consciousness as such a recrudescence would imply (for the art of architecture follows and registers, it does not lead the movement of the collective human mind) lie deeper than the preference and predelictions of a few individuals. If there is to be a "Gothic Revival" it will be but one aspect, one episode of a revival of another sort; such a new outpouring of the essential springs of Being as occurred long, long ago in Egypt, in ancient Greece after she had beaten off her enemies, in China following the introduction of Buddhism, and in France during the two mystic centuries of the middle ages.

Mäeterlinck affirms that there are certain periods in the world's history when the soul, in obedience to unknown laws, rises to the surface of life and in countless ways gives evidence of its presence and its power. Signs are not lacking that we stand to-day upon the threshold of such a period. The dense materiality of modern life is not necessarily an adverse factor in bringing about such a spiritual awakening as that of which I speak, for of all paradoxes this is the most sublime: that good comes from evil, purity from corruption.

"All's lend and borrow,
Good, see, wants evil,
Joy demands sorrow,
Angel weds devil."

EMPIRE BUILDING, NEW YORK
KIMBALL & THOMPSON, ARCHITECTS

The favourite food of epicures springs from the dunghill, and the unspeakable saturnalia of Imperial Rome had issue in Christians and martyrs.

Already may be noted pressages of change: In the familiar, warm, lighted room of the world we pursue our lives of pleasant busyness,—a checkerboard existence wherein people, like chessmen, have each their known peculiarity of motion,—when mysteriously and without warning, just when we fancy we are safest, we are brushed by the wing of the infinite and enter a world governed by other laws, a world more real and more sublime; as a fevered gambler might be summoned from his table by some beautiful strange, veiled woman, who leads him out into the cool, illimitable night. The soul of the world begins thus to stir in the chalice of men's hearts again to-day. Having no language, no symbolism, no images adequate for its self-expression, it must needs reveal itself in strange and sometimes grotesque forms: in Theosophy, Spiritualism, Christian Science, Dowieism, and in the reanimated rituals of the churches. The beginning of Christianity in the Roman Empire were marked by similar phenomena. Bagehot says, "The times of the first church were times of excitement; great ideas falling on a mingled world were distorted by an untrained intellect, even in the moment in which they were received by a yearning heart." Then, also, strange faiths were prevalent: Millennarianism,

Gnosticism, Ebonitism. The "isms" of our day disturb the muddy current of modern life no more, perhaps, than submerged springs disturb the surface of a river, but they purify and renew it, just as from hidden springs the river is replenished.

The wind of the spirit "bloweth where it listeth," in new and always unpredicable ways, and wherever and whenever it comes it stirs the harp of the world to melody: that is, it transforms inanimate, common, familiar things into symbols eloquent of it. Interior truth seeks to become exterior beauty, to find expression, that is, in art, and in an art which springs from within, hence Gothic, in contradistinction to the arranged and artificial productions of the purely rational consciousness. If it is true, therefore, that the soul of the world is about to animate the materialism of the modern American life it will create for itself a new language of power and beauty, and architecture will again become a living art, the creation of a people truly free,— animate, joyous, germinative. If, on the other hand, those forces which seem to be now dominant subject us art will be aristocratic: the creation of slaves and sycophants for masters, — formal, joyless, pedantic. The ebbs and flows of the mystic or religious spirit thus largely determine whether architecture be Gothic or Classic, for the Classic, as has been explained, is the conservative spirit in the literal meaning of the word. When the Gothic, which is the mystic spirit, departs from a people the forms of its creating survive by reason of their beauty, but they are meaninglessly employed, — art is supplanted by artifice.

We, to-day, use only to misuse the architectural language of ages past, and until the mighty leaven of mysticism works in us we shall continue to misuse it. At the present moment it is impossible to predict which turn we shall take: all our essays are tentative, ambiguous, contradictory, like the tuning of an orchestra before the performance of a symphony.

Upon those architects and craftsmen who believe in the imminence of such a movement towards the Gothic ideal as has been here indicated, who would precipitate it and participate in it, a certain obligation rests. For them to dissipate their time and talents in assimilating the popular taste in order to reproduce it is a prostitution far more ignoble than that of the ordinary man, blind to signs and portents, who pursues a similar course. To the latter the fleshpots of the world, — the price of a virtue which was never his: to the former, the untarnished mirror, the trimmed lamp, the seeing eye. Knowing not when, nor in what questionable shape the Gothic spirit may reveal itself, it behooves him to cultivate so wide a catholicity of taste and judgment that no manifestation may pass untested through the alembic of his mind. At the same time he should actively strive to realise the Gothic ideal in the work of his hand, not permitting his powers of invention to grow less by constant copying of the work of others, no matter how beautiful that work may be. Of everything he does he should ask, first, is it sincere and expressive. Second, is it beautiful, — remembering that "ugly is only half."

Doubtless failure will crown his efforts for more often than success. A pioneer and a precursor in a movement which may "move," the best that he can ever hope for is to labour at the foundation of a Palace of Art, the superstructure of which will be reared, if it is reared at all by other and more skilful hands. His reward will consist in the sure knowledge that, should the tide turn from Classic to Gothic, some part of the mighty current will flow through him instead of tossing him relentlessly aside.

FOUR MONASTIC METAL WORKERS

By Julia deWolf Addison

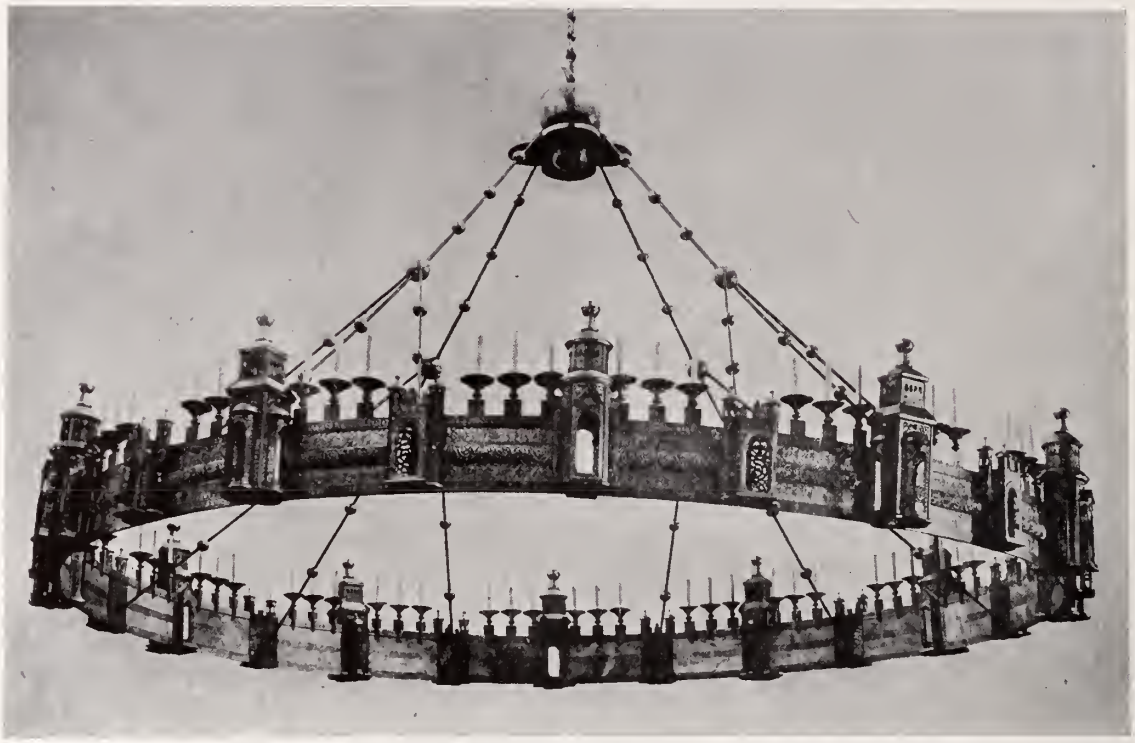
THE worker in metals is usually called a smith, whether he be coppersmith or goldsmith. The term is Saxon in its origin, derived from the expression "he that smiteth." Metal was wrought by force of blows, except where the process of casting modified this. Egyptians evidently used solder, for the Hebrews owed their knowledge of such things to that nation, and in Isaiah xli. 7 occurs the passage: "So the carpenter encouraged the goldsmith, and he that smootheth with the hammer, him that smote the anvil, saying, It is ready for the soldering." In the Bible there are constant references to such crafts in metalwork as prevail in our own times. "Of beaten work made he the candlestick," Exodus; in the ornaments of the Tabernacle the artificer Bezaleel "made two cherubims of gold, beaten out of one piece made he them."

In the middle ages most of the great art schools were established in connection with the numerous monasteries scattered all through Europe and in England. For our purpose at this moment it will be interesting to select four special artistic temperaments of those days, and observe the great industry and the talent which was consecrated by these men to their beloved Church.

The greatest mediæval jeweller was St. Eloi, of Limoges. His history is an interesting one, for his achievement and rise in life were very remarkable in the period in which he lived. A common workman in Limoges, he practised the art of a goldsmith under the famous Abbo, in the sixth century. He was such an excellent craftsman that he soon received commissions for extensive works on his own account. King Clothaire II ordered from him a golden throne, and supplied the gold which was to be used in making it. To the astonishment of all, the workman Eloi presented the king with *two* golden thrones (it is difficult to imagine just how a monarch would utilise duplicate thrones!) and immediately it was noised abroad that the goldsmith Eloi was possessed of supernatural powers, since, out of gold sufficient for one throne he had constructed two! People of a more practical turn found out that Eloi had learned the art of alloying the gold so as to make it do double duty.

A great many examples of Eloi's work might have been seen in France until the Revolution, in 1792, especially at the Abbey of St. Denis. The Chronicle says of St. Eloi, "He made for the king a great number of gold vases enriched with precious stones, and he worked incessantly, seated with his servant Thillon, a Saxon by birth, who followed the lessons of his master." Eloi founded two institutions of goldsmithing: one for the production of secular and domestic articles, and the other for ecclesiastical work exclusively. No worker in profane lines was allowed to handle the sacred vessels. The secular branch was situated near the dwelling of Eloi, and was known as "St. Eloi's Enclosure." When a fire burned them out of house and shelter, they removed to a suburban quarter, which soon became known as the "Clôture St. Eloi." The religious branch of the establishment was presided over by the aforesaid Thillon, and was the Abbey of Solignac, near Limoges. This school was inaugurated in 631.

At the court of Clothaire II. Eloi was employed to work for the king. At the same time, at the court of Dagobert, the son of Clôthaire, St. Ouen, the patron of Rouen, was living, and it chanced that these two youths struck up a great intimacy, and afterwards St. Ouen became the biographer



CORONA, HILDESHEIM

of St. Eloi. His description of Eloi's personal appearance is worth quoting, to show the sort of figure which a mediæval saint sometimes cut prior to his canonisation! "He was tall, with a ruddy face," says St. Ouen, "his hair and beard curly. His hands well made, and the fingers long, his face full of angelic sweetness. . . . At first he wore habits covered with gold and precious stones, and he had also belts sewn with pearls. His dress was of linen encrusted with gold, and the edges of his tunic were trimmed with gold embroidery; indeed, his clothing was very costly, and some of his dresses were of silk. Such was his exterior in his first period at court, and he dressed thus to avoid singularity." (The court of Clothaire must have been an exacting one as to costume!) "But under these garments he wore a rough sackcloth, and later on he disposed of all his ornaments to relieve the distressed, and he might be seen with only a cord round his waist, and common clothes. Sometimes the king, seeing him thus divested of his rich clothing, would take off his own cloak and girdle and give them to him, saying, "It is not suitable that those who dwell for the world should be richly clad, and that those who despoil themselves for Christ should be without glory."

Among the numerous virtues of St. Eloi was that of consistently carrying out his real beliefs and theories. He was strongly opposed to the institution of slavery. In those days it would have been futile and quixotic to preach actual emancipation; the times were not ripe. But St. Eloi did all that he could for the cause of freedom. He invested most of his money — and undoubtedly his jewels — in slaves; and then he set them at liberty. Sometimes he would "corner" a whole slave market — buying from thirty to a hundred at a time. Some of these manumitted persons became his own faithful followers; some entered the religious life, and others devoted their talents to their benefactor, and worked in his studio for the furthering of art in the Church.

He once played a subtle trick upon the king. He requested the gift of a town, in order, as he assured his majesty, that he might there build a ladder by which they might both reach heaven. The king, in unquestioning credulity, granted his re-

FONT COVER, HILDESHEIM

THE CHALICE OF ST. REMI

quest, and waited to behold the ladder. St. Eloi promptly built a monastery, and if the ruler did not care to avail himself of the advantages of this particular class of ladder, why, surely, it was no fault of the builder!

St. Ouen and St. Eloi were consecrated bishops on the same day — May 14, 640, Ouen to the bishopric of Rouen, and Eloi to the See of Noyon. Bishop Eloi instituted a great hunt for the body of St. Quentin, which had unfortunately been mislaid in some unaccountable way. It was known that St. Quentin was buried in the vicinity of Noyon. St. Eloi turned up every available spot of ground around, within, and beneath the church, until he found a skeleton in a tomb, and some nails. This residuum he proclaimed to be the sacred body, for the legend was that the saint had been martyred by having nails driven into his head! Although it seemed quite evident to others that these nails were coffin nails, still Eloi insisted upon regarding his discovery as genuine, and they began diligently to dismember the remains for distribution among the churches. As they were pulling one of the teeth, a drop of blood was seen to follow it, which miracle was hailed by the ingenuous bishop as the last proof wanting. Like others of his temperament, St. Eloi's religious zeal was largely influenced by his æsthetic nature. He has a streak of superstition, in spite of the fact that he had preached an excellent sermon (still preserved) against it. When he had committed any fault after confession he used to hang up bags of relics in his room and watch them for a sign of forgiveness. When one of them would turn oily, or begin to affect the surrounding air peculiarly, he would consider it a sign of the clemency of heaven! In his sermon he had inveighed particularly against the use of charms and incantations; it seems to us to-day as if he might have looked to his own little relic bags before condemning the ignorant!

PASTORAL STAFF OF BISHOP BERNWARD, HILDESHEIM

St. Eloi died in 659, and was himself distributed to the faithful in quite a wholesale way. One arm is in Paris. He was canonised both for his holy life and for his great genius in art. He was buried in a silver coffin, adorned with gold, and his tomb worked miracles like the shrine of Becket. Indeed, Becket himself was pretty dressy as far as jewels were concerned; when he travelled to Paris the simple Frenchmen exclaimed, "What a wonderful personage the king of England must be if his chancellor can travel in such state."

There are various legends about St. Eloi. It is told that a certain horse once behaved very obstreperously while being shod; Eloi, who, then in early youth, was performing the job as blacksmith, calmly cut off the animal's leg and fixed the shoe on the hoof, and then replaced the limb, which grew into place again immediately, to the pardonable astonishment of all beholders.

CHALICE, HILDESHEIM

RELIQUARY, HILDESHEIM

One of his early works in gold was a marvellous shrine of St. Geneviève, but this was unfortunately melted down in the reign of St. Louis.

St. Eloi was also employed to coin the currency of Dagobert and Clovis II., and examples of these coins may now be seen as authentic records of this style. This is fortunate, as most of his other works have perished. A century after his death the monasteries which he had founded were still in operation, and Charlemagne's crown and sword of state are very possibly the result of St. Eloi's teachings to his followers.

Among the English saints who devoted themselves to the arts and crafts was St. Dunstan. He was the patron of goldsmiths and blacksmiths. He was born in 925, and lived in Glastonbury, where he became a monk early in life. He not only worked in metal, but was a good musician and a great scholar, in fact a genuinely rounded man of culture. He built an organ, no doubt something like the one

which Theophilus describes, which, Bede tells us, being fitted "with brass pipes, filled with air from the bellows . . . uttered a grand and most sweet melody." Dunstan was a favourite at court in the reign of King Edmund. Enemies were plentiful, however, and they spread the report that Dunstan evoked demonic aid in his almost magical work in its many departments. It was said that occasionally the evil spirits were too aggravating, and that in such cases Dunstan would stand no nonsense. He was greatly troubled by visitations of devils such as persecuted St. Anthony. He was busy at his forge one day when the fiend was unusually persistent; Dunstan turned upon the demon and grasped its nose in the hot pincers, which proved a most successful exorcism! There is an old verse:

St. Dunstan, so the story goes,
Once pulled the devil by the nose
With red hot tongs, which made him roar,
That he was heard three miles or more!

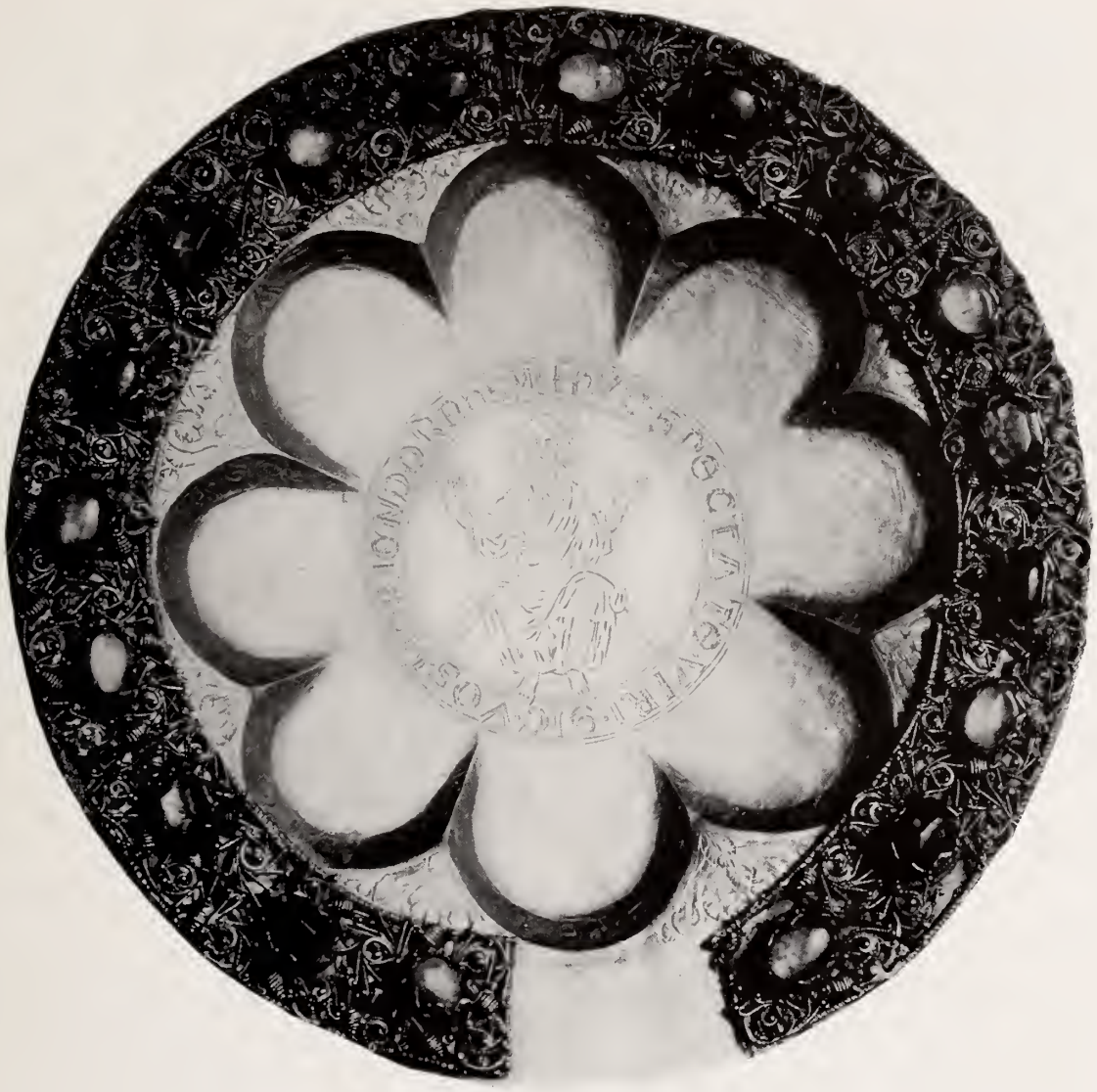
The same story is told of St. Eloi, and probably of most of the artistic spirits who were unfortunate enough to be human in their temperaments and at the same time pious and struggling. In old representations St. Dunstan is displayed dressed in full ecclesiastical habit, holding the iron pincers as symbols of his prowess.

He became Archbishop of Canterbury after having held the sees of Worcester and of London. He journeyed to Rome and received the pallium, as primate of the Anglo-Saxons, from Pope John XII. Dunstan was a righteous statesman, twice reproving the king himself for evil deeds, and placing his royal highness under the ban of the Church for immoral conduct. St. Dunstan died in 988.

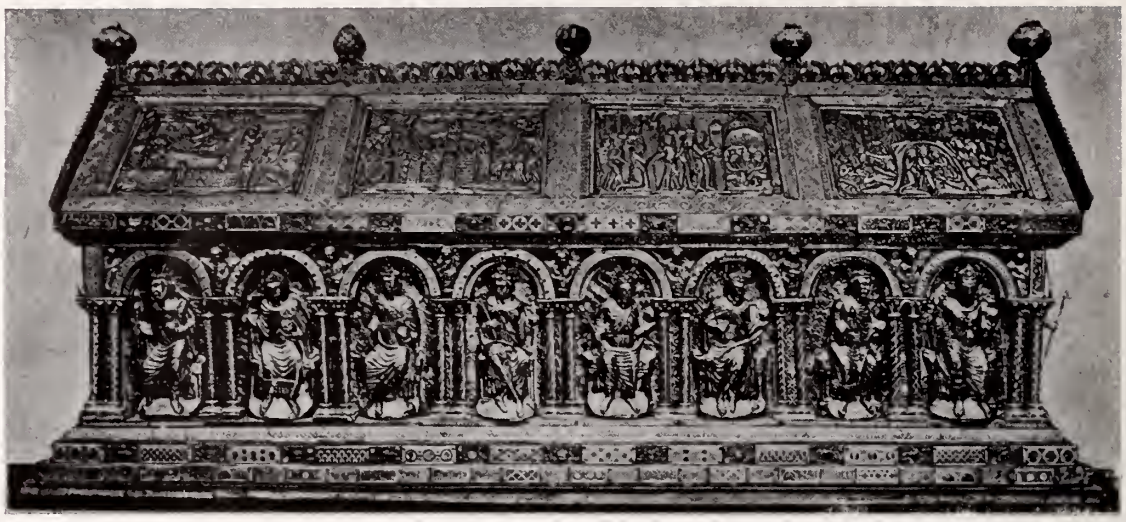
BERNWARD'S PASCHAL COLUMN

Perhaps the most satisfactory display of arts and crafts of mediæval times which may be seen to-day in one city is at Hildesheim. The fact that the tenth century remains there are especially rich is owing to the life and example of an early bishop — Bernward — who ruled the see from 993 to 1022. Before he was made bishop Bernward was tutor to the young Emperor Otto III. He was a student of art all his life, and a practical craftsman, working largely in metals, and training up a guild of followers in the cathedral school. He was extremely versatile: one of the great personages of history. In times of war he was commander in chief of Hildesheim; he was a traveller, having made pilgrimages to Rome and Paris and the grave of St. Martin at Tours. This wide culture was unusual in those days. It is quite evident from his active life of accomplishment in creative art, that good Bishop Bernward was not to be numbered among those who expected the end of the world to occur in the year 1000. Of his works to be seen in Hildesheim there are splendid examples. The Goldsmith's school of Hildesheim under his direction was famous.

Taugmar pays him a tribute, saying, "He was an excellent penman, a good painter, and as a household manager was unequalled." Moreover, he "excelled no less in the mechanical than in the liberal arts." In fact, a visit to Hildesheim to-day proves that to this man who lived ten centuries ago the city owes its well-deserved reputation of being the most inter-



PATEN, HILDESHEIM



SHRINE OF CHARLEMAGNE (WORK NOT UNLIKE THAT OF ST. ELOI)

esting city in Germany from the antiquarian point of view. This bishop influenced every branch of art, and with so vital an influence that his see-city is still full of his works and personality. He was not only a skilled worker in all the arts and crafts, but also a collector, founding quite a museum for the further instruction of the students who came in touch with him. He decorated the walls of his cathedral; the great candelabrum which circles above the central aisle was his own design and the work of his immediate followers: and the paschal column in the cathedral was from his workshop, wrought as delightfully as would be possible in any age, and yet executed nearly a thousand years ago! No bishop ever deserved sainthood more, or made a more practical contribution to the Church. He was canonised by Pope Celestine III. in 1194.

Bernward came of a noble family. His figure may be seen — as near a portrait as we have of this worthy worker — among the bas-reliefs on the beautiful choir-screen in St. Michael's Church in his native city.

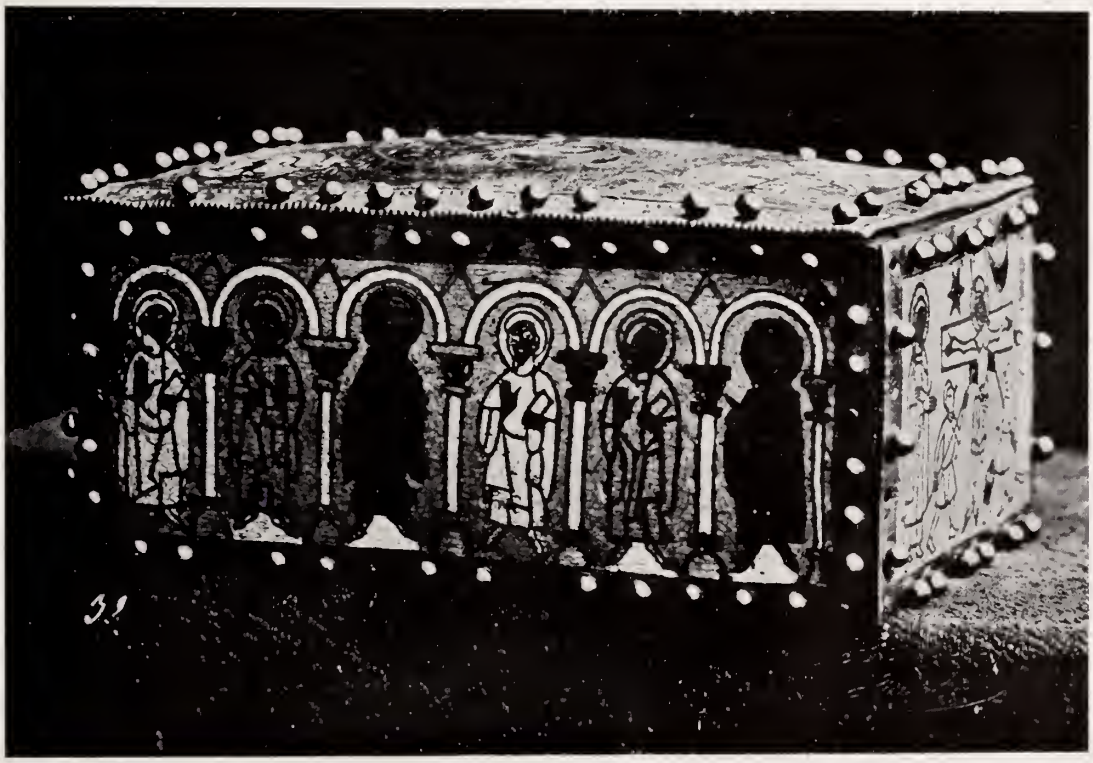
The cross executed by Bernward himself, in 994, is a superb piece of work, with filagree covering the whole, set with gems *en cabochon*, or " tallow-cut," with pearls, and antique precious stones carved in intaglio and displaying Greek divinities. The candlesticks of St. Bernward are also most interesting. They are made of metal composed of gold, silver, and iron, and are wrought into a mass of animal and floriate forms, the outline being all retained, and the grace of the shaft being unimpaired by meaningless projections. They are partly the work of the mallet and partly of the chisel. They had been buried with Bishop Bernward, and were found in his sarcophagus in 1194. Didron has likened the use of animal and human form in these candlesticks to the art of the Mexicans; but to me it seems to be delightful German Romanesque work, leaning more towards the style of certain spirited Lombard grotesques, or even those of Arles and other parts of France, than the Aztec to which Didron has reference. The little climbing figures, while certainly having very large hands and feet, and yet endowed with a certain spring and action, all give the impression of making an effort — they are really trying to climb, instead of simply occupying spaces in the foliage. There is a good deal of strength and energy displayed in all of them, and while the work is rude and rough, it is virile. The workmanship is not unlike that on the Gloucester candlestick at South Kensington, which was made in the twelfth century.

Bernward's chalice is set with antique stones, some of them carved. Undoubtedly he picked up many interesting specimens of such a nature in his travels. On the foot may be seen one representing the three Graces in their customary state of nudity " without malice."

THE IRON CROWN OF LOMBARDY

Bernward was also an architect, building the delightful church of St. Michael and its cloister. He also superintended the building of an important wall by the river-bank in the lower town. There is much in this personality which reminds one of Leonardo da Vinci.

There was an uneasy time of controversy and difficulty in Gandesheim, and Bernward hastened to headquarters in Rome to arrange it all. In 1001 he arrived, early in January, and the pope went out to meet him, kissed him, and invited him to stay as a guest in his palace. After accomplishing



PYX, HILDESHEIM

his diplomatic mission, and laden with all sorts of sacred relics, Bernward returned home, not too directly to prevent his seeing something of the intervening lands, in April.

A book which Bernward had made and illuminated in 1011 has the inscription: "I, Bernward, had this codex written out, at my own cost, and gave it to the beloved Saint of God, Michael. Anathema to him who alienates it." The curse has never fallen, for there the book remains! This inscription has the more interest because it is the actual autograph of Bernward.

Bernward was succeeded in his pedagogic capacity by Hezilio, and many scholars. These men made the beautiful corona or candelabrum of the cathedral from designs of the master. These circular chandeliers were hung in the naves of many cathedrals in the middle ages, but this one at Hildesheim is the finest. The ring is twenty feet across, and it hangs suspended on a system of rods and balls in the form of chains: it has twelve large towers and twelve small ones, supposed to suggest the heavenly Jerusalem. There are also sockets for seventy-two candles. The detail of its adornment is very splendid and repays close study. Every little turret is different in architectural form from every other, and statues of saints are to be seen within. The pierced silver work on this chandelier is as beautiful as any mediæval specimen in existence.

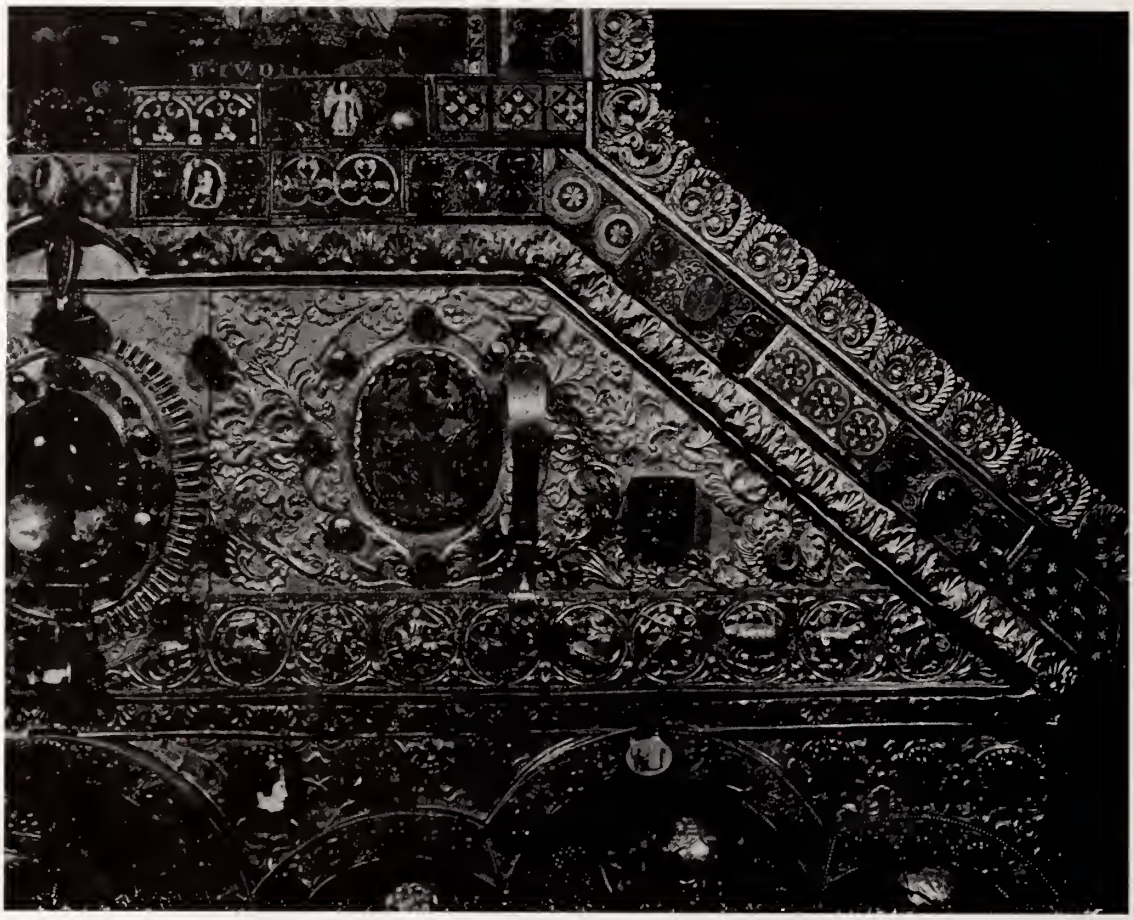
Among other interesting pieces of early metal work in Hildesheim one must not forget to mention the font. This, although dating from the eleventh century, is undoubtedly German work, for, on the table, in the scene representing the Lord's Supper, one can detect a perfectly defined pretzel — as familiar as any modern one in a bakeshop to-day! This is incidentally an interesting piece of evidence as to the perennial use of this particular bread form.

The great leader, after Eloi, of mediæval arts in France was the Abbot Suger, of St. Denis. He was born in 1081, and passed ten years at St. Denis as a scholar, becoming intimate with Prince Louis; this friendship was destined to develop in after life. In 1123 he stood at the head of the convent which had educated him. On his return from Italy, in 1122, he learned at the same time of the death of his predecessor, Abbé Adam, and of his own election to succeed him. This promotion was due to his noble character, his genius in diplomacy, and his rare talents in the field of art. He was minister to Louis VI., and afterwards to Louis VII., and during the second Crusade he was made regent for the kingdom. He was known, late in life, as "father of his country," for he was a courageous counsellor, so firm and convincing in argument that the king had really been guided by his advice. While he was making laws and instigating crusades, he was directing craft schools and propagating the arts in connection with the life of the Church. St. Bernard denounced him as encouraging too luxurious a ritual; Suger made a characteristic reply: "If the ancient law . . . ordained that vessels and cups of gold should be used for libations, and to receive the blood of rams . . . offered in sacrifice, how much rather should we devote gold, precious stones, and the rarest materials, to those vessels which are destined to contain the blood of Our Lord."

Suger ordered, and himself made, the most beautiful appointments for the sanctuary, and when any vessel already owned by the abbey chanced to be of costly material and yet of unsuitable style, he had it remodelled. An interesting instance of this is a certain antique vase of red porphyry. There was nothing ecclesiastical in its form; it was a plain, straight-sided Greek vase. Suger treated this vase as the body of an eagle, making the head and neck to surmount it, claw feet for it to stand upon, and two graceful wings attached in a conventional sweep to either side, all of gold; it was thus transformed into a magnificent reliquary in the form of the king of birds. On this ampula is the inscription, "As it is our duty to present unto God oblations of gems and gold, I, Suger, offer this vase unto the Lord."

Suger stood always for the ideal in art and character, and had the courage of his convictions in spite of the fulminations of

BERNWARD'S CANDLE-
STICKS AND CROSS



DETAIL, SHRINE OF THREE KINGS, COLOGNE

St. Bernard. Instead of using the enormous sum of money at his disposal for importing Byzantine artificers, he preferred to use his friends' and his own influence in developing a native French school of design and technique.

It is an interesting fact to discover that Suger, among his many restorations and adaptations, incorporated some of the works of St. Eloi in his own compositions. For instance, he took an ivory pulpit and remodelled it with the addition of copper animals.

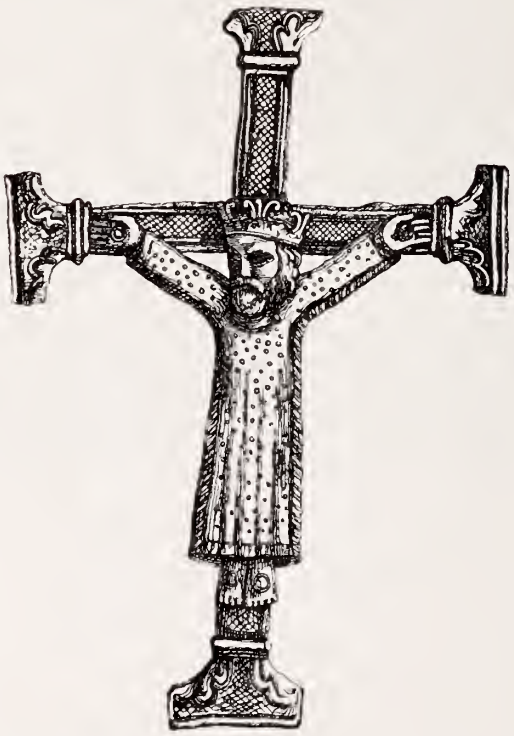
One of the abbots of St. Denis, Matthieu de Vendôme, had presented a wonderful reliquary consisting of a golden head and bust, while another abbot gave a fine reliquary to contain the jaw of St. Louis, Suger gave many beautiful products of his own art and that of his pupils, among others, a great cross six feet in height.

A story is told of Suger, that while he was engaged in making a particularly splendid crucifix of St. Denis, he ran short of precious stones, nor could he in any way obtain what he needed, until some monks came to him and offered to sell him a superb lot of jewels which had formerly embellished the dinner service of Henry I. of England, the king's nephew having presented them to the convent in exchange for indulgences and masses! In these early and half-barbaric days of magnificence, form and delicacy of design were not understood. Brilliancy, lavish display of sparkling jewels, set as thickly as possible without reference to a general scheme of composition, was the standard: and it must be admitted that with such stones available, no more effective school of work has ever existed than that of which the crown of Charlemagne, the iron crown of Monza, or the crown of King Suinthila are typical examples. Abbot Suger lamented when he had not sufficient supply of jewels for his work; but he did not complain when a deficiency in workmen

ENAMEL COVER, VENICE

occurred. It was comparatively easy to train artists who could make settings, and bind stones together with soldered straps!

The chief characteristic of the workmen of the middle ages was conscientiousness. The rule of St. Benedict rings true on the proper consecration of an artist: " If there be artists in the monastery, let them exercise their crafts with all reverence and humility, provided the Abbot shall have ordered them." This last clause was a protection against such zealous and willing monks as might have been lacking in taste! The naïve instruction in Theophilus's preface is a fitting close to this little account of craftsmen. " Skilful in the arts let no one glorify himself, as if received from himself, and not from elsewhere, but let him be thankful humbly in the Lord from whom all things are received." He then advises the craftsman earnestly to study the book which follows, telling him of the riches of instruction therein to be found: " You will find out . . . whatever Tuscany knows of mosaic work, or in variety of enamel, whatever Arabia shows forth in work of fusion, ductility, or chasing, whatever Italy ornaments with gold . . . whatever France loves in a costly variety of windows; whatever industrious Germany approves in work of gold, silver, copper, and iron, of woods and stones." No wonder the authorities are lost in conjecture as to the native country of the versatile Theophilus! After promising all these delightful things, the good monk continues: "Act, therefore, well-intentioned man, . . . hasten to complete with all the study of thy mind, those things which are still wanting among the utensils of the house of the Lord." Is not this a fitting message with which to conclude?



LEAD CRUCIFIX — PERIOD OF ST. DUNSTAN

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GEORGE F. NEWTON, ARCHITECT

FIRST BAPTIST CHURCH
MELROSE, MASSACHUSETTS
GEORGE F. NEWTON, ARCHITECT

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NEWTON HIGHLANDS, MASSACHUSETTS
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CHURCH OF THE SACRED HEART
MANCHESTER, NEW HAMPSHIRE
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ARCHITECTS

UNITARIAN CHURCH
WEST NEWTON, MASSACHUSETTS
CRAM, GOODHUE & FERGUSON
ARCHITECTS

CONGREGATIONAL CHURCH
EXETER, NEW HAMPSHIRE
CRAM, GOODHUE & FERGUSON
ARCHITECTS

UNITARIAN CHURCH
COHASSET, MASSACHUSETTS
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ARCHITECTS

ST. MARY'S CHURCH
WALKERVILLE, ONTARIO
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ARCHITECTS

TWO ENGLISH COUNTRY CHURCHES

CHURCHES AT HUTTON AND WAWNE, ENGLAND

PULPIT, ROGERS MEMORIAL CHURCH
FAIRHAVEN, MASSACHUSETTS
CHARLES BRIGHAM, ARCHITECT
JOHN EVANS & CO., SCULPTORS

EDITORIAL

THE problem of the little country church is one of the most insistent at the present day and its importance is quite commensurate. We have endeavoured to indicate during the past year some of the old and recently rediscovered principles that underlie Christian art, and to call attention again, not only to the supreme dignity and eminence of church building and church adornment, but as well to some of the elements that must go to the development of that greatest of all art concatenations, a church of noble architecture; significant, educational, beautiful, adorned with the best products of all the other arts, without exception whatever, and made operative through a liturgy and a ceremonial that are themselves not the least of these arts.

Of course in a great cathedral such a union of arts comes full tide, but a cathedral is a special and very wonderful thing, by its very nature aloof from the daily life of the majority of the people who live beneath the crosier of some given bishop, and to be seen and enjoyed by them only on special occasions. The parish church is, or should be, the daily affair of all, and it is a matter of prime importance that every item of the ministry of art that the cathedral offers should be given also by the parish church, however small it may be, the difference lying only in degree.

Fortunately for the future of civilisation in America, the major part of the people live far from the great cities and towns where parish churches of almost cathedral proportions, with decorations and ceremonial commensurate therewith, are possible. Great wealth is non-existent and as yet few who can are disposed to emulate the deeds of their more pious and imaginative ancestors and build memorial churches that might be made far more efficient agencies of education and joy than the public library crowded with current fiction that now represents the highest level of attainment of the potential benefactor. Moreover, one of the advantages of Protestant sectarianism is that it divides the number of souls who would make up one good, strong parish into five or six little jealous groups, so making that number of "churches" grow where one grew before; but as a result a town of a thousand inhabitants that could easily build, equip, and maintain one church that might be made an immortal masterpiece, are forced to content themselves with six religious edifices, each one of which is poverty stricken, both architecturally, only too often, and spiritually.

Here, then, is the problem: considering that Catholics must live apart in two divided households, while Protestants must do the same in from six to forty, how are those who desire to glorify God and nourish their own souls through the ministry of art to acquire for themselves a church that shall be as worthy and as beautiful a thing in its own way as a cathedral or a metropolitan church?

Of course there are, as matters now stand, many reasons besides those that are superficially artistic, which militate against good results. In spite of our increased per capita wealth, we no longer give to religion as our far-away ancestors gave. The popular policy now is to give to the Church a portion of whatever happens to be left after all material wants are satisfied: the idea of personal sacrifice in order that God may be glorified through His Holy Temple is one that perished with the Reformation: as a result there are no places — to our eternal shame — where there are more subterfuges, more imitations, and more pretensions, than in churches, for each sector of divided Christendom must put a good face before the world and in the process veneered steel frames, imitation marbles, papier-mâché

and oiled paper substitutes for stained glass are vigorously called into play.

Then again we have lost our architectural tradition; individualism is anarchically rampant. Bishops are æsthetically indifferent, while it is curiously supposed that "any architect can build a church," and the result is that the ecclesiastical fabric takes its colour from the predilections of a priest who "knows nothing about art but does know what he likes"; from the rector who has discovered "Parker's Glossary," or his wife who has visited the English Cathedral cities, or from some architect who has been elaborately educated on the principles of the Roman Renaissance, or those that hold good to-day in France, but who knows no more of Lombard or Byzantine or Gothic art than he does of that of the dynasty of Fujiwara Shoguns.

Under the circumstances it is surprising that the modern country church should be as good as it is, for in innumerable instances, it is supremely good. Of course this is particularly true of England, where the torch of the sacred flame has been caught from the gutter where it was flickering into extinction, and is now passed from hand to hand in a course that bids fair to be perpetual. From England, American architects have learned the secret, and now, particularly amongst Episcopalians, Presbyterians, and Unitarians, the best standards are being followed, and the "Greco-Baptist," "Carpenter-Gothic," and Richardson-Romanesque" traditions are things of the past. Of course this is true only in a measured degree; accidents will happen even in the best-regulated denominations, but the general tendency is clear and direct, and improvement constant from year to year. With the generality of the evangelical bodies, and, most regrettably, with the Roman Catholic Church, this advance is hardly visible, though in the latter case there are several Roman Catholic architects in America (whose names the editors would be delighted to send to any priest who contemplates building a church) who are working ably and conspicuously for reform, and in time their labours will tell. At present one of the false doctrines that works against the movement for the reform of Christian architecture is that of the supposed greater expense incurred in building a good church than in building a bad one. It is pretty generally assumed that a beautiful church must necessarily cost much more than an ugly one. The exact reverse is the case. Good architecture comes from the choice of good style, the use of honest materials put honestly together, and the complete dependence on mass, proportion, relationship of parts and beautiful lines, rather than on expensive materials and elaborate ornamentation. The great trouble with all architecture to-day, secular as well as religious, is that exclusive dependence is placed in ornamentation: if the architects of America would bind themselves by oath not to use an atom of ornament of any kind in the fabric of their designs, for a period of five years, architecture would at once step forward to a perfectly impregnable position from which it would be quite safe then to advance into the perilous but precious realms of decoration.

This is not to say that ornament is unnecessary; it is imperative, but if it is looked on as a foundation and not as a pinnacle, it becomes a danger and a stumbling-block.

Of course, so far as the Roman and Anglican churches are concerned there is but one model that can be followed logically and consistently, and that is the type that was developed in the West between the middle of the twelfth and the middle of the sixteenth centuries; before was barbarism, and barbarism followed after, but those four centuries saw Christianity bring into being its own perfect and final mode of expression: for the Roman Church the question is complicated by ethnological tendencies and associations, and uniformity is neither desirable nor possible, so long only as the choice is confined within the limits named above: Italy, Spain, France, Germany, England, Ireland, and Scotland all give elements that may be combined in various degrees into wholes

that may be made logical, beautiful, and exact in point of expression. The papers now appearing in CHRISTIAN ART, on the "Vernacular Gothic" of Ireland, indicate in a brilliant and convincing manner the intense personality that held in Irish art and that might be used as inspiration today towards the development of a truly "Irish-American style." The one imperative need is that there should be no harking back to the gropings of the Byzantines or the seekers for light in the Dark Ages, nor yet any parleyings with the revived but emasculated paganism of the later Renaissance and its modern imitations. The Middle Ages fixed the type of Catholic art forever.

In the case of the Anglican Communion there is little diversity of blood or tradition, and here England sets the one type, though this should be followed neither slavishly nor with archæological erudition; here also all Europe has hints to offer that may well be incorporated in the final result, but that the general impulse should be British is logical and right, for such is the unbroken line of succession. Moreover,—and this applies to all, Roman, Anglican, Protestant,—the country church in England was developed to a height of perfection that gives it place as a basis for future work that is far more sound and enduring than any other country in Christendom can offer. In England the parish church is almost the greatest glory of mediæval art, reaching in its perfect finality a point far higher than ever was achieved by any of the parochial builders of the continent.

This is one of the facts that is now generally realised, and if a country church is to be built recourse is had almost instinctively to England. Only too often, however, the tendency is simply to copy mouldings, arches, details, and to copy them most indifferently, the architect failing utterly to grasp the really material facts, the laws of proportion, composition, relationship, and scale: these are the things that count, and without them exact details are utterly of no avail.

And once these underlying laws are perceived, there chiefly remains the great guiding law of simplicity and restraint. In its fabric a church can hardly be too simple: ornament must follow later, and richness of effect must be obtained, not by huddled buttresses, niches, pinnacles, and gables, but by the applied arts of the glassmaker, the painter, the sculptor, the wood carver, the goldsmith, the metal worker, and the embroiderer. These things, which are all essential, may be added through years that gather into centuries, for there is no point at which the beautifying of a church may stop; the essential thing is to remember that architecture is only a frame, a beginning, and that perfection may not be achieved through architecture alone, however lavish it may be, but only through the assembling together of all the arts, year after year, until the church becomes living with memorials of the dead that die in the Lord.

CHAPEL OF THE NEW CHURCH THEOLOGICAL SCHOOL, CAMBRIDGE, MASS.
WARREN, SMITH & BISCOE, ARCHITECTS.

A MARKED feature of this characteristic building is the roof; the colours of the slates used being warm and distinctive, and consisting of light reds and strong greens blended into a wash-drawing effect. Some of the slates are entirely of one or the other colour, but mostly the two colours are mingled in each slate.

The slate is taken from the old Eagle Quarry in Middle Granville, N. Y., which has a national — and even international reputation; and while this quarry is worked almost entirely for the red, there occur at times, green beds; and where the red and green laminations amalgamate this " tinted " rock intervenes.

A peculiar freak of nature this, which would be invaluable to the operators if the occurrence were frequent. Unfortunately, however, nature gives no indication of the presence of these beds, and it is only by an occasional chance blast that they are revealed.

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St. Luke's Church, Germantown, Philadelphia, Pa.
St. Michael's Church, Germantown, Philadelphia, Pa.
St. Andrew's Church, Philadelphia, Pa.
St. Mark's Church, Philadelphia, Pa.
St. Mary's Church, Philadelphia, Pa.
St. Monica's Church, Philadelphia, Pa.
St. Peter's Church, Philadelphia, Pa.
Church of the Immaculate Heart, Overbrook, Phila., Pa.
Patterson Memorial Church, West Philadelphia, Pa.
Eighteenth Street Presbyterian Church, Philadelphia, Pa.
St. Gabriel's Church, Philadelphia, Pa.
St. Elizabeth's Church, Philadelphia, Pa.
Church of the Resurrection, Philadelphia, Pa.
Church of the Immaculate Conception, Jenkintown, Pa.
St. Paul's Church, Baltimore, Md.
St. Paul's Church, Pittsburg, Pa.
Trinity Cathedral, Cleveland, Ohio.
Trinity Church, Geneva, N. Y.
St. Patrick's Cathedral, Harrisburg, Pa.
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